CEYLON.

V.—1911.

ARCHÆOLOGICAL SURVEY OF CEYLON.

NORTH-CENTRAL, NORTHERN, AND CENTRAL PROVINCES.

ANNUAL REPORT, 1907.

BY H. C. P. BELL, C.C.S.,

Archæological Commissioner.

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ARCHÆOLOGICAL SURVEY OF CEYLON.

NORTH-CENTRAL, NORTHERN, AND CENTRAL PROVINCES.

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Preamble.

The small increase to Rs. 72,289 in the Archæological vote for 1907 was mainly due to the annual increments to which officers of the Archæological Survey Staff have become entitled.

Field operations were continued at the same chief centres as in previous years—Anurádhapura, Sígiriya, and Polonnaruwa.

Considerable advance was made at all three sites.

But the Archæological Commissioner was again left single handed for the last six months of the year, owing to his Assistant's absence in England on leave.

From July, therefore, no fresh excavations were attempted at Anurádhapura.

For the remainder of the year the important operations annually undertaken during the dry season, of opening up further sites and continuing restoration work at Polonnaruwa demanded the exclusive personal supervision of the Commissioner.

ANURADHAPURA.

Clearing.

The sum of Rs. 3,000, moiety of the Clearing Vote allotted annually to the Archæological Commissioner for the purpose of sweeping scrub and rank vegetation from the Crown reservations at Anurádhapura outside Town limits, was, as usual, devoted to the weeding of the main areas marked by ruins and the rooting up of saplings and undergrowth, so far as funds permitted.

Contracts were given out early in the year for clearing three blocks—the southern portion of the Abhayagiriya Reservation bounded by the high road on the north, that part of the Jétawanaráma Reservation which lies to the west of the "Y Road," and the whole of the Puliyankulam area on the Jaffna road.

The cost averaged about Rs. 7·34 per acre.

During November and December the Archæological Survey labour force was employed, in accordance with instructions from Government, in thoroughly clearing the Mirisavętiya, Séla Chaitya, and Abhayagiriya Reservations.

Weeds were, as far as practicable, pulled up by hand.

This renders the work of clearing necessarily much slower, and more expensive, than the former plan of *mamoty* (hoe) weeding; but should have the effect of steadily reducing the thick crop of weeds which carpet the ground and seed with exasperating prodigality after every north-east monsoon.

The inadequacy of the sum (Rs. 3,000) at the disposal of the Archæological Commissioner for keeping down jungle and weeds on the several ruined areas at, and round, Anurádhapura and Mihintalé has been apparent for some years.

The case was laid fully before the Government* with satisfactory result. From 1908 a further sum of Rs. 2,000 has been sanctioned† to enable the Archæological Commissioner to cope more fully with the many and extensive areas needing attention every year. Hitherto it has only been found possible to work off certain portions annually.

Excavation.

Vessagiriya Area.

In 1906, the most northerly, and smallest, of the three groups of hummock and boulder rock forming, with their cave shelters and the structural buildings which gradually rose around them, the ancient Vessagiriya *saṅghaháráma*, was freed of the earth, *débris*, and trees covering the remains of the chief *Pirivena*, or Priory, of this Monastery.

During the early months of 1907, excavation was pushed gradually southwards between the first (Rock A) and second (Rock B) clusters and the modern Irrigation Channel on the east.‡

In addition to terrace walls more ruined buildings have been unearthed, notably a small Dágaba of the 10th century, two other circular ruins, a Viháré, and a well preserved *Piḷima-gé* ("image shrine").

Everywhere the ruins were found to have been ruthlessly damaged. One or two are almost wholly despoiled of their stone work, of which but comparatively little has survived throughout the area.

* Appendix A.

† Col. Sec. No. 41 to G. A., N.C.P.

‡ The only other ground excavated at Anurádhapura in 1907 was the undug south-west corner of the supposed site of the "Mahápáli Alms Hall" (Annual Report, 1902, pages 2, 3) exhumed five years ago. Fresh outhouses were built for the occupier of the premises, as the old buildings had to be sacrificed.

Between Rock A and Rock B there is a flat stretch of ground some 50 yards in width, wholly unoccupied by buildings. This space was kept quite open—for recreation probably.

Rock B is made up of four or five boulders, close lying in line, united on the north to a long low hogback of bare rock which is dotted on its summit with smaller boulders, and a few ruined sites, mostly towards its southern end. The west face of this hummock is almost vertical below and curving above; on the east the rock slopes up less steeply, and for a short distance is topped horizontally by elongated "cushion" stratification which overhangs slightly, as in the case of the eastern face of Sigiri-gala.

The boulders terminating Rock B on the north, and those on its summit at the south, provided cave shelters beneath their projecting brows.

Further, on the top of the most northerly boulder which fronts Rock A was once placed a small building to whose former outlines rock-cut grooves and the ruins of a flight of steps mounting on east certify.

The wide open area dividing Rock A and B descends eastwards on to a somewhat lower terrace, 20 yards and upwards in breadth, crossed by a central way. This started from an entrance porch at the line of the high retaining wall of the main terrace which skirted Rocks A and B and the intervening ground on the east from end to end.

Entrance Porch.

The entrance porch or *doratuwa* projected well outside the terrace revetment.

It doubtless had originally two sets of stairs with landings in and out. Now only the lowest step, square topped guardstones, and traces of brick wings of the approach flight are left. Of the stairs at back, three rough steps remain.

The wall of this porch was built of brick to north; to south of stone slabs.

Off the passage leading westwards from its head, a gateway on either side admitted to a pair of buildings, balancing each other but not quite alike.

Building (No. 1).

That on the north was nearly 26 ft. square, with twelve pillars (all reduced to stumps). Of perron stairs, a small plain moonstone, one step, and the doorway slabs alone survive.

Building (No. 2).

The ruin to the south, directly opposite across the dividing pathway, is in better order. Here are still three steps, landing stone, and door slab footed by a small moonstone, with a pair of granite terminals (plain faced, ovolo headed at back), flattened helix-curled balustrades of limestone—much weathered—and two stumps (6 in. section) of the roof pillars of the stair portico.

This building was probably sixteen pillared, judging by the closeness of the two rows of pillar stumps to right compared with those of Building (No. 1.)

It also was four-square, and in dimensions the same; but had a verandah or gangway (4 ft. wide) all round at a lower level than the enclosed room.

To east of Building (No. 2), close to the edge of the steep wall of the long terrace, was placed an outhouse, oblong in shape, of whose pillars three stumps show up. It was entered on west, in line with the stairs of Building (No. 2).

Building (No. 3).

South-east of the latter, on the same terrace but on a somewhat higher tier, is another small ruin. That it was twelve pillared the stumps (small in section) prove. The entrance was on the west, over a moonstone and three steps with threshold door slab. The basement is low and faced rectangularly with stone pillar-like slabs. The whole of the coping has disappeared.

This building lies immediately east of the most northerly boulder of Rock B.

*Other Ruins.**

(i.) North of Building (No. 1) and directly to the east of the southerly half of Rock A, excavation revealed extensive brick foundations, too complex to co-ordinate, which point to some close built structure, or structures, from which ascent was had westwards on to the level ground skirting the Rock on this side. This site not improbably marks the ruins of a range of monks' cells.

(ii.) Still further north—its north-east quadrant cut through by the modern Irrigation Channel—the basement of a circular ruin, 35 ft. in diameter, was opened up. A small moonstone shows that the only entrance was on the south. The eight stumps of its former twelve pillars go to prove that the internal arrangement of the building was a Greek cross, triangular trios of pillars leaving axis passages rectangularly.†

Descending by the Entrance Porch from the banked terrace, the lower portion of the Monastery is reached. This terrace stretches southward from the northern cluster of boulders forming Rock A until it runs into the eastern slope of the long hummock, boulder joined and boulder topped, which, for convenience, is here comprehensively styled Rock B.

How far east of the Vessagiriya Rocks (A, B, C) the limits of the ancient Monastery extended will never be known; for all beyond the Irrigation Channel, which cuts through the area once occupied by the *sañgháráma*, has for many years been converted into rice fields.

But the large oblong *pokuṇa* on the north-east, and to the south-east a second extensive *pokuṇa*, with the solitary pillared ruin rising island-like, amid waving paddy, on a knoll, leave little doubt as to the monastic confines formerly covering at least double the extent at present comprised between the *ela* and the line of Rocks.

* In addition to (i.) and (ii.) there are across the *ela* near the high road remains of a building, elongated, 42 ft. by 21 ft., or twice as deep from front to back (west to east) as broad. It had a bay, 16 ft. by 8 ft., and was once pillared; but is now much ruined.

† A slightly smaller, but otherwise exactly similar, fellow ruin to west of Rock A has been "sliced" by the high road.

This lower area, now thus greatly limited, was not on one level.

It consisted of low lying ground to north and south, separated by a middle broad stretch, 3 ft. to 4 ft. higher, which ran out eastward and was in all probability walled off as the main quadrangular temenos.

For it is on this higher ground that the three chief shrines (Dágaba and two Viharés) were located, the cluster of caves beneath the northern boulders of Rock B being reached from them westwards by flights of stone steps.

Within the triangular area to north—formed by the *ela*, the stone revetment of the elongated main terrace on the west, and the retaining wall (brick built and at right-angles) of the higher level strip to south—are the ruins of two buildings.

Building (No. 4).

This ruin lies in line with Building No. 3 on the upper terrace to west.

It was another of that class of circular shrines (*wata-geval*), constructed of brick, of which the pair flanking Rock A at its north end, and, in lesser degree, the two resting panier-like on that Rock itself, have already been noticed.

In size (diameter 32 ft. 6 in.) it approximated to the former pair; and probably resembled them closely in the plan of the recessed rectangular shrine which stood upon the circular basement.

The design of the upper structure was that of a square of 18 ft. 6 in., with a broad but shallow central bay (9 ft. by 4 ft.) projecting from each face, which presented to outward appearance receding façades of twelve salient and eight re-entering angles.

As sole entrance to the shrine was a doorway on the south up a couple of stone steps (exclusive of landing flag and moonstone at foot) flanked by small plain guardstones of granite (both broken) and a pair of balustrades, low-pitched, broad-fluted, and topped by surface carving faintly suggesting *makara* heads completely conventionalized into semi-foliage.

The roof of the shrine was supported on twenty-four pillars (so far as can be worked out from stumps left) all touching the brick walls, except four detached in the middle of the chamber.

At least the right (east) side of the recessed spaces within the building was paved with bricks.

As there are no remains of images, nor any indications of their former existence, in these circular-based buildings, it is impossible to hazard conjecture regarding the particular form of worship for which this and other similar shrines at Vessagiriya and elsewhere were set apart.

Such round structures are of extreme rarity among the ruins of Anurádhapura, except at this Monastery, where half a dozen have come to light.*

Building (No. 5).

Slightly south-east of the *wata-gé* (No. 4), only a few yards distant, stood a rectangular building, 25 ft. north to south by 20 ft. down its sides in actual outside dimensions along the basement coping, but if the surrounding drain, added later, be included, measuring 32 ft. by 27 ft.

The basement was low (2 ft. 6 in.) and faced with dressed slabs of granite laid so as to provide rectangular projecting plinth and coping.

Two stone steps, with simple moonstone below, flanked by plain splayed wings and round-topped terminals, served a wide portico. This is bereft of its flagstones and half of the coping. Behind are the threshold sill and door landing.

The interior dimensions of the building, which was built of brick, cover 18 ft. by 12 ft.

It had twelve pillars arranged in three rows of four from the front, the intercolumniation this way being (as usual in such buildings) greatest between the first and the second line; whilst laterally the spacing of the pillars was made to give most width down the middle of the room from the entrance.

The ten wall pillars are joined up at the floor by stone slabs, and rested against the brickwork at back.

All the pillars have "dwindled"—by man's assistance—to mere stumps. Only the ground line of the brick walls can be traced.

Within this building occur—strangely—four extra stumps of more slender pillars in the south-west corner. At the opposite, south-east, corner is the familiar patch of stone pavement, presumably marking the landing of a wooden staircase to an upper storey.

Subsequent to the erection of the building (for some unexplained purpose, as there is no outlet) an open surface drain was constructed round its base, with a brick wall outside. This wall, in front, runs into the granite guardstones enclosing the steps, which originally projected.

To west of these two Buildings (Nos. 4, 5), but below the terrace bank, ran a range of lavatories. There are signs of stairs, and a pillared portico communicating with the upper ground; to east are traces of walls and passages, which cannot now be followed, owing to *débris* mounds and the *ela*.

Fifteen yards south of Building (No. 5) rises the substantially built retaining wall of the level area, which is some 4 ft. higher. This was probably gained by steps (whose position is now barely indicated) about the middle of the wall.

Dágaba (No. 6).

Situated well in advance, eastward, of the three ruins (Buildings Nos. 4, 5, 9) which stand on the low ground to north and south, and of the Viháré (No. 7) and *Pilima-gé* (No. 8)—the only other shrines in this higher area—is a Dágaba (No. 6) of the smaller type exhibited at Séla Chaitya, at Vijayaráma, Puliyankulam, and Toluvila.

These minor *sthúpas* of Anurádhapura conform broadly to one common design—a quadrangular platform mounted by flights of steps more usually in the middle of two of the sides.† Most frequently

* One occurs at Abhayagiriya; a second at the Toluvila Monastery (Annual Reports, 1892, p. 4; 1895, p. 1).

† Vijayaráma (four), Vessagiriya (three: north, west, and south), Séla Chaitya, Toluvila (two: south and east); Puliyankulam (two: north and west).

faced and flagged on top with dressed granite slabs, the adoption of a brick moulded revetment to its *maḷuwa* was preferred in the case of the Toḷuvila Dágaba as well as here at Vessagiriya.

In the centre of this square *maḷuwa*, or stereobate, rose the Dágaba proper, constructed, almost without exception, of brick from plinth to pinnacle. But unlike the Greater Dágabas the brickwork was not continuous throughout, only the shell of the bell and the relic chambers being laid in continuous courses of bricks, with a core composed of rough miscellaneous filling—broken rubble, brickbats, gravel.

The retaining wall of the platform of the Vessagiriya Dágaba reached 7 ft. above ground level. Its revetment was fashioned to represent a pseudo-podium (2 ft. 3 in. in height) of the customary moulding—vertical block between ogee plinth and cyma coping surmounted by a plain wall-face relieved by ornamental pilasters, semi-octagonal. Of these pilasters (six, including that at each corner, to either side of the central stairs on three faces, but on the fourth perhaps continuous)* few traces survive; of the cornice of the stereobate not a vestige.

The basement of the *maḷuwa* formed a square of 54 ft. 6 in. approximately.

From the north, west, and south faces perron staircases, 13 ft. in breadth (inclusive of the flanking walls), stood out 6 ft. 8 in.

These brick wings are too worn to yield their outline with certainty, but they most probably agreed with the stone balustrades of the stairway leading from this elevated area to the terrace on the east front of Rock B.

The southern stairs are in best preservation. Here the full ten stone steps (6 ft. 10 in. wide) remain undisturbed, whilst the other two flights retain but four (west) and three (north) respectively. A fine oblong slab foots the western staircase.

Only the lowest circular course of the Dágaba has escaped dismantling. Outside this periphery of brickwork, which is 33 ft. 6 in. in diameter, was ranged a ring of small limestone slabs; and beyond this an outer circle of bricks, adding 5 ft. 6 in. to the diameter at base. Between the limestone fringe and the head of the western stairs alone was laid a pavement of granite slabs pointing east and west. The rest of the *maḷuwa's* surface was brick floored.

Resting against the Dágaba in front of the northern stairs was unearthed a *ṣrí-páda* stone, and on the south an oblong altar slab, besides two more facing the corners of the platform at the south-west and north-west quadrants, and a third (ovoid) on the north-east.

All these *mal-ásana* ("flower altars") have plain framing.

The relic chamber (unless there was a higher one within the bell of the Dágaba, long since destroyed) was sunk into the platform from floor level.

After being rifled it had been loosely refilled with later bricks. The removal of these disclosed small triple chambers, one below the other, in shape cubes diminishing downwards. Thus, the topmost cella measured 3 ft. every way; the middle cella 1 ft. 9 in.; the lowest only 1 ft.—the three being built respectively of 13, 8, and 5 horizontal courses of brick.

Below the bottom of the third cella was yellowish clay soil.

This rectangular diminution of the divisions of the *garbha griha* has not hitherto been met with at any other ruined dágaba in Ceylon.

The *débris* of the Dágaba yielded a few moulded and ornamental bricks. Some of these bear Sinhalese letters of the 10th to 11th century. It is, therefore, certain that the Dágaba was either built, or restored, at that period—probably by Mahindu IV. (975–991 A.D.).†

Viháré (No. 7).

Lies about 50 ft. south-east of the stairway approach to the terrace which borders Rock B. The path to the Dágaba after descending from that terrace skirted the Viháré to north; and *vice versâ* the approach to the Vháré and *Piḷimágé* from the east passed the Dágaba on the south.‡

This Viháré must originally have been an exceptionally handsome shrine, rivalling the best of its class at other centres in Anurádhapura.

But its very prominence and finish have been fatal to it. The neighbouring high road must needs have metal for its upkeep: material was ready to hand, in a goodly supply of granite slabs—coping, plinth, pillars, steps, and the like: there was no one, until of late years, to say the "destroyer" nay.

Throughout the length and breadth of Anurádhapura it is doubtful whether any ruin has suffered such wanton destruction for utilitarian needs as is to-day exhibited by the almost complete despoiling of this erstwhile beautiful Viháré.

The few remnants of the moulded coping and gangway plinth, accidentally spared, testify to the former massiveness and bold lines of the shrine's basement. Now merely the loose packing is to be seen, unmasked by revetment slabs of moulded granite which have been appropriated wholesale by ruthless modern vandals.

From the basement platform, thus shamelessly laid bare, a series of *diatonoi*, or hammer-head perpend stones, jut out horizontally all round. These once helped the dado block course to sustain the heavy coping.

Approximately (for accurate measurement is impossible) the exterior dimensions of the Viháré at foot of its basement were 53 ft. on the front and back by 37 ft. 6 in. down the sides. The wide protruding entrance portico (which must have been dismembered with the rest of the surface stonework of the shrine) is virtually non-existent—its stairs, pavement flags, guard and wing stones, all doubtless gone gradually to swell the piles of metal for the public road; only the moonstone and two stumps have escaped.

Some idea of the portico's boldness may be gathered from the massive threshold slab (8 ft. 9 in. by 7 ft. 2 in.) still surviving with its hollowed outer sill.

The Viháré was roofed on twenty-four columns (11 in. shaft section) disposed in four rows of six from the front, with widest intercolumniation through the longer axis of the building, north to south,

* Close examination of the middle of the platform face on the east leaves it doubtful whether a staircase similar to the rest did not at one time exist here too.

† See his two inscriptions, recorded on one slab, discovered at Vessagiriya (*Epigraphia Zeylanica*, Part I., 1904, pp. 23–39).

‡ In the distribution channel from the *ela* may still be seen erect a guardstone of the former stairs to this approach.

Stumps alone mark their position. Except the eight middle pillars, free standing, the remainder rested against the brick walls, and were joined up at floor level by broad slabs showing a beaded moulding.

The space available within the shrine walls was 41 ft. by 24 ft.

The customary inner chamber, or square landing, placed at the south-west corner, despite the destruction done, even now preserves proof of being the most elaborate yet exhumed. The space, paved by a single slab probably, was mounted by a step flanked by tiny curling balustrades and plain arised terminals, pedestal-footed, all cut in monolith—a "conceit" not often resorted to by stonemasons. The "trail of the serpent" is on the broken pavement flag, but these delightful miniature stairs have fortunately escaped his "slime."

Piḷima-gé (No. 8).

The only other structure within the higher area, on which stand the Dágaba and Viháré, is a *Piḷima-gé* (No. 8).

It was built about 50 ft. south of the Viháré,* with which it was lined up on the front, or east; but at back almost touches the retaining wall of the long terrace skirting Rock B.

Like shrines of its class, it is, as contrasted with the Viháré, deep in proportion to frontage.†

The edifice consists of a bayed shrine placed centrally on a wide platform, which in contour follows the angles of the shrine itself.

The platform formed a square nearly (53 ft. 6 in. north to south by 52 ft. east to west) with a recessed extension in front, 43 ft. wide and 27 ft. 6 in. deep.

Its upper portion is now hopelessly weathered, but enough remain to show that the basement was faced in brick moulded on ordinary Anurádhapura lines. It rose 3 ft. 8 in. from the ground, and its spacious stereobate was protected by fender stones at the six salient angles.

At the middle of the front face were placed the only stairs giving access to the platform. Beyond the granite moonstone at foot, the lowest step, a pair of broken guardstones, and the plinth of the brick wings, nothing remains of these steps.

The shrine stands well back on its podium, leaving an open gangway, 9 ft. 6 in. broad, round sides and back, by double that width in front.

Agreeably to all such *piḷima-geval* this had two entrances—the main doorway in front, immediately behind the staircase on to the platform, and a subsidiary entrance on the right at junction of the north walls of the inner shrine and its vestibule.

The front flight (which projects 5 ft. 6 in. from the line of the wall) has been able to save three of its shapely granite steps. These are footed by a moonstone and protected at the sides by flattish balustrades of the curvilinear, fluted variety terminating in a volute, with *Nága dwárapála* terminal stones (both broken off at top). Every member is carved in limestone.

The moonstone is much too weathered to disclose its surface ornamentation fully, but the main design was a series of concentric bands each rising above the next inwards.

The shrine and vestibule had their own stylobate basement, also of brick and moulded similarly to that of the platform on which they stand. The ground plan was a replica, on a reduced scale, of the stereobate platform,—a square sanctum at back, 33 ft. 6 in. by 33 ft. in outside dimensions, with an oblong antechamber attached, 24 ft. by 17 ft. 6 in.

This vestibule was probably eight-pillared, four down each side (though even the stumps fail as guide), with internal space 15 ft. 9 in. by 12 ft. 9 in.

The side stairs, inset partially in the basement on the north and but 3 ft. 2 in. in breadth, were wholly of granite, inclusive of steps, plain moonstone, single guardstone, and simple curling balustrades.

The shrine was unusually roofed.

Round the walls were ranged twelve pillars, at equal distances. Within these, in lieu of the four, which would have made the distribution of the sixteen exactly symmetrical, forming nine nearly square interspaces, an inner chamber was devised by grouping a dozen more slender pillars in threes at the corners, engaged three-fourths in horizontal slabs uniting them at the floor. This provided a *pradakshiṇá* passage, 3 ft. 6 in. wide, all round, as in the *piḷima-geval* at Abhayagiriya and Puliyankuḷam.

This inner space (14 ft. 8 in. by 12 ft.) contained the *hiṭi piḷimaya*, or standing image of Buddha, of which only broken fragments (feet and pedestal) were discovered *in situ*.

It is in its unique pillars, one of which still stands whole at the south-west corner, that the special feature of this shrine is displayed.

A shaft, 10½ in. in section, rises for 6 ft. 10 in. vertically to a clumsy rectangular head, 1 ft. square by 5 in. high, which is somewhat relieved on each face by the triple looping of beads or pearl ornament familiar below the spreading capitals of columns at many of the chief ancient Vihárés of Ceylon. Above this head the pillar is continued upwards for 2 ft. 3 in. as a slender shaft of but 8 in. section, giving to the whole a full height of 9 ft. 9 in.

As the support of the roof timbers could with less trouble and cost have been provided for by transverse beams of wood on plain uprights, the object of these "freak columns" is conjectural.

Possibly shallow screens with paintings may have been hung above so as to rest partially upon the square heads of the pillar shafts whilst backed by the upper extension.

Building (No. 9).

As the result of running a trial trench through the low ground to south of the higher area containing the Dágaba and the other two shrines, the basement of a circular ruin, 33 ft. in diameter, came to light about 25 yards beyond the *Piḷima-gé*. Not a trace showed above the surface.

So little remains—a small moonstone, one step on the north, and three pillar stumps within the brick wall—that it must be left to conjecture whether the ruin was originally of the type of the northerly Building (No. 4) which it would, as the Plan shows, exactly balance on the south.

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* A large heap of hard ancient lime mortar occurs between the two ruins.

† *Piḷima-geval* of the Vessagiriya ground plan are found with slight differences at most old Buddhist monasteries both at Anurádhapura and Poḷonnaruwa. "*Piḷima-gé*" and "*Vih·ré*" are used in Ceylon now-a-days as virtually synonymous terms for "image shrine." In the Reports of the Archæological Survey, Ceylon, the designations are separately employe l to differentiate the respective design of the building, though *viháré* really answers for both. Anciently the *vihárė* covered the monastery dwellings.

Immediately west of this ruin is low flat rock running southwards from a cluster of small tumbled boulders, into which the long terrace on the east face of Rock B runs.

Further back, the hummock, sloping upwards steeply but at no height, finds its southern termination in a pair of remarkable overhanging boulders which formed shelters for monks (Caves Nos. 5, 6, 7, 8) beneath their brows on either side.* Rock-cut steps exist to the west, and there are signs of a high-raised causeway by which the boulders were reached from the east.

Staircase Approach to Rock B.

The elongated terrace to east of Rock B, stretching from the group of boulders just mentioned northward uninterruptedly as far as the extreme limit of Rock A, has been already alluded to more than once.

This terrace has a width in front of Rock B of 70 ft. and upwards. It rose to some 13 ft. above the lower area where Buildings (Nos. 4, 5) occur, but to not more than 9 ft. behind the higher ground adjoining on the south. Throughout it was revetted with dressed slabs of granite, of which a few have escaped the wreckers, close to the staircase which ascends to the terrace confronting Caves Nos. 9 to 12, owing to the face of the bank having been buried under the earth accumulated by centuries of wash.

It will be seen from the Plan that this stairway with its central Portico was placed almost in direct line west of the Dágaba, and rises from the elevated site just inside the brick limitary wall which shut off the lower area to north.

Following the rule for nearly all *mura-geval*, the Portico was built to stand half upon the terrace and half protruding from its retaining wall.

The basement of that portion of the Portico outside the wall line was faced with granite slabs boldly moulded. In proof, cyma plinth and torus of the functional members survive ; dado block and coping have gone the way of most of the other exposed ashlar.

At the foot of the perron stairs leading up to the Portico a long slab supersedes the more usual moonstone.

Unusually large guard stones in plain granite, reminiscent of those at the Toluvila *doratu*, terminated equally plain and heavy balustrades (but half of one survives) splayed at top after the fashion of those at the Puliyankulam Dágaba.

A moiety of the steps are left ; and inside the *mura-gé* three or four stumps of the eight pillars which took the roof.

The floor was almost certainly paved, but every flagstone has been dug up and carried off.

The exit at back dropped by two or three steps (all gone) provided with a moonstone of "cocked-hat" shape below and flanking terminal stones, smaller than the pai · in front ; all quite plain.

A few feet back a third flight of steps mounted on to the immediate precincts of the caves—an oblong space, 100 ft. by 50 ft. more or less, formerly walled in, stretching from beyond Cave 9 to Cave 12.

The Portico was connected to this confined terrace by ovolo kerbstones hemming in the space between the last and penultimate flights of steps.

Behind the final stairs and Rock B are the remains of a thickly brick-walled *mañḍapaya*, 24 ft. square in plan, once four-pillared and entered on all four sides.

Passing through this *maḍuwa* a long flight of twenty-four steps, 8 ft. wide, sharply cut in the live rock, lead into Caves Nos. 9 and 10, and so on, between and under low, horizontally roofed, boulders until one emerges on the further (west) side of the Rock.

The precincts in front of the Caves were approachable also from the north, by two successive doorways hugging the boulders, the first admitting from the open ground between Rocks A and B to that part of the terrace where Building (No. 3) is situated, the other directly thence into the oblong enclosure, within which stood the *mañḍapaya*.

Caves, Nos. 9, 10, 11, 12.

Cave No. 9.—This cave provided closed-in shelter. The rock surface which the boulder overhangs is sufficiently broad and level to admit of a small chamber being walled upon a "set" in the rock, along the front, with a channelette at back to pass off any water which might run down the boulder's face. Within the chamber the rock was cut smooth to allow space enough for a couple of "stone-beds." All this formed a *layana* (Sin. *legun-gé*) or dormitory.

Cave No. 10.—Merely the inward slope of that part of the third boulder from the north of Rock B which flanks the rock-cut stairs to right as one ascends.

An inscription in Bráhmi writing occurs below the drip (*kaṭárama*) of both these caves.

Both too still bear traces of frescoes which once covered their faces, affording additional testimony to the period (5th century) when the Vessagiriya monastery, highly favoured by the parricide King Kásyapa (479–497 A.D.), was perhaps at the zenith of its importance.

On the rock wall of Cave No. 9 may yet be seen, though very greatly weathered, the outline of a female figure, measuring 3 ft. by 2 ft., painted in yellow with dashes of red here and there and a touch of green. Seated, resting on her right palm with the right leg crossed horizontally, the lady has her left leg raised and knee bent, and is emphasising an animated discourse by left arm half-out stretched and hand with open palm—a favourite attitude in Indian sculpture and painting.

A smaller figure—a prince with jewelled headdress, armlets, &c.—is just distinguishable on the worn plaster of Cave No. 10. This figure measures 2 ft. by 1 ft. 6 in., and is coloured in red and yellow.

The delineation in these paintings exhibits equal spirit and level of art as the corresponding and better-known frescoes at Sigiriya, very probably executed by the same artists.

Despite their low flat roofs the two high boulders (originally one), under which the exit through Rock B on the west is obtained, supplied ample space for a cavernous ante-chamber to the *bhikshu-griha*, or "dwelling house," now-a-days styled in Ceylon the "*pansala*," whether it be under thatch, tiles, or rock.

* Plate VIII. shows the Caves to east.

This was cleverly devised by constructing at back an oblong building (no longer existing) in rock grooves, so as to unite the larger boulders with a third directly west, and roofing in the interspace. A moonstone, shallowly carved in the rock floor, marks the position of the entrance to the residence.

Cave No. 11.—The north-east projecting face of the same boulder which abuts on the rock stairs at Cave No. 10 was once utilized—probably as an annexe to Cave No. 12, under the adjoining boulder on the north.

It has a Bráhmi letter inscription under the *kaṭáré.*

Cave No. 12.—Quite probably a viháré. In size ranked second only to the domiciliary cave to south-west, behind Caves Nos. 9, 10, from which, though on a lower level, it can be now reached by stooping, owing to the rubble partition under the contiguous boulders having long disappeared.

The penultimate boulder of Rock B oversailing on the south-east some 30 feet or more formed Cave No. 12. Its roof and back have been artificially rounded. Under this spacious shelter an oblong chamber, 24 ft. by 12 ft., was walled off in brick, joining the rock at back and one side. It had but one entrance, on the front, but not centrally placed.

The pronaos extended out to the brow of the cave, where low stairs (three steps, moonstone, and terminals) still exist. The pair of guardstones—surface-carved with *Núga doraṭupálayó* in sunk relief—are distinctly archaic.

A hardly legible inscription of the 6th to 9th centuries may be seen, faintly cut on the rock to right at the entrance to the cave, besides a brow record, quite clear, in Bráhmi characters.*

Cave No. 2, also inscribed on its brow, lies under the west side of the boulder which forms Cave No. 12 to east.

POLONNARUWA.

At Poḷonnaruwa very real progress was attained between June and September, the dry months.

Clearing.

So much of the entire area within the walls of the ancient City as it has been found possible hitherto to deal with annually was re-cleared by a gang of Sinhalese of the scrub jungle, tall "spear-grass," and thorny weeds that spring up with irrepressible pertinacity every wet season, and hamper accessibility to the many scattered ruins of Poḷonnaruwa.

As aid to this yearly clearing of undergrowth, a body of Moor axemen commenced systematically to thin out the heavy forest, which has prevented a comprehensive view being got from any distance of the important groups of ancient structures situated outside the City walls some distance north—the two Great Dágabas (Rankot Vehera and "Kiri Vehera"), "Jétawanáráma" Viháré, and the "Gal Viháré" rock sculptures.

In the course of 1907 season a clear vista has been opened up from Rankot Vehera as far northwards as "Jétawanáráma," and overcrowding of close-set trees, which unduly shut in the "Gal Viháré," judiciously reduced.

The felling of the forest to the point contemplated for the year has been so beneficial in every way that it will be steadily proceeded with each season until Poḷonnaruwa can boast, no less than Anurádhapura, of its beautiful "ruin-studded parks."

Excavation.

Excavations were limited in 1907 to two important temples, the Buddhist "Gal Viháré" and Siva Déválé No. 1—that chief of the Hindú shrines of Poḷonnaruwa—for the past seventy years at least strangely mistermed "Daḷadá Máligáwa." Both these sites are characteristic of the semi-antagonistic faiths which ruled at Poḷonnaruwa, at times with that tacit rivalry and mutual toleration of broad-minded religionists, anon, when the tide of fanaticism rose beyond control, ousting each other's fanes and wrecking the images.

"Gal Vihare."

The first site attacked was the "Gal Viháré."

This rock-hewn shrine—strictly "Kaḷugal Viháré," or "the Black rock (granite) Temple"—stands unrivalled as, *in its special features*, the most impressive antiquity *par excellence* to be seen in the Island of Ceylon, and possibly not rivalled throughout the Continent of India.

The line of gigantic figures carved from the gray rock which forms their background, calm, immovable, majestic, amid the hush of the surrounding forest, gazing ever fixedly into space with the pensiveness of profound meditation, or wrapped in eternal slumber, must inspire in the thoughtful beholder wonder and admiration, mingled with an instinctive sense of silent awe.

The irresistible charm and sublimity of the "Gal Viháré" could not but appeal forcibly to the few observant visitors who, for the last century, have chanced to view it in its peaceful wooded seclusion untouched by axe and spade.

Their impressions (recorded below) leave little need for further "general description."

It remains but to marshal in order those necessary, if dry-as-dust, details and measurements which an Archæological Report is bound to furnish forth for scientists and others interested in such minutiæ.

Lieut. Fagan, who found his way to Poḷonnaruwa nearly a hundred years ago (1820), pushed energetic exploration of the jungle-buried ruins as far north as the "Gal Viháré":—

> On advancing about half a mile further in the jungle I came upon what at first view appeared a large black rock, about 80 ft. long and 30 high in the centre, and sloping towards the ends, and on advancing a few steps further found myself under a black and gigantic human figure at least 25 ft. high. I cannot describe what I felt at the moment.
>
> On examination I found this to be a figure of Budhoo in an upright posture, of excellent proportions and in an attitude, I think, uncommon, his hands laid gracefully across his breast and his robe falling from his left arm.

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* For texts, transcripts, and translations of the inscriptions at the Vessagiriya Caves, see *Epigraphia Zeylanica,* Vol. I., Part I., 1904.

Close on his left lies another gigantic figure of the same sacred personage, in the usual recumbent posture. I climbed up to examine it more minutely and found that the space between the eyes measured one foot, the length of the nose 2 ft. 4 in., and the little finger of the hand under his head 2 feet. The size of the figure may be guessed from these proportions.

On the left of the standing figure is a small door of the Vihari, and on the right of the door another figure of the god of the same proportions as the former two and in the common sitting attitude. These figures are cut out clear from the rocks, and finely executed; but whether each is formed of one or more pieces I forgot to examine.

The entrance to the Vihari is arched with a pilaster on each side cut out of the rock, the old wooden door in good preservation. Within sits Budhoo on a throne, a little above the human size with his usual many headed and many-handed attendants. The apartment is narrow and the ceiling low and painted in red ornament, the whole resembling others that I have seen in the Seven Corles, Matale, &c.

Between the door and the standing figure the rock is made smooth for about 6 ft. square, and this space is covered with a close written Kandian [*sic*] inscription perfectly legible.

I may have overlooked many interesting points in this great monument of superstition, but it was nearly dark and I was obliged to return to Topary. Various names are assigned by the people to the other buildings, but they all agree in calling this Galle Vihari.*

Twenty years afterwards (1841) Major Forbes included a description of the "Gal Vihárė" in his notice of the ancient structures of Polonnaruwa :—

Projecting from the perpendicular face of a large rock, in the strongest relief, are three colossal figures of Buddha: they are in the usual positions, sitting, standing, and reclining; the last-mentioned being upwards of forty feet in length. According to minute directions which the Cingalese possess, these positions of Gautama are, and his features ought to be, retained without variation.

Between the sitting and standing figures, the Isuramuni [*sic*], or Kalugalla wihare, has been cut in the hard rock. In this cavern-temple part of the stone has been left, and afterwards shaped into the figure of Buddha seated on a throne: the two pillars in front of this wihare are also part of the solid rock. These works were completed in the twelfth century, and in the reign of Prakrama Bahoo; yet are not only undecayed, but the most minute ornaments are sharp and undiminished by time or weather.†

Some fourteen years later (1855) Sir Samuel Baker, whose sporting propensities took him far afield, thus describes "the rock temple" as he saw it in 1855 :—

At the further extremity of the main street, close to the opposite entrauce gate, is the rock temple with the massive idols of Buddha flanking the entrance..........

The most interesting, as being the most perfect, specimen is the small rock temple, which, being hewn out of the solid stone, is still in complete preservation. This is a small chamber in the face of an abrupt rock, which doubtless, being partly a natural cavern, has been enlarged to the present size by the chisel; and the entrance, which may have been originally a small hole, has been shaped into an arched doorway. The interior is not more than perhaps twenty-five feet by eighteen, and is simply fitted up with an altar and the three figures [*sic*] of Buddha, in the positions in which he is usually represented, the sitting, the reclining, and the standing postures.

The exterior of the temple is far more interesting. The narrow archway is flanked on either side by two inclined planes, hewn from the face of the rock, about eighteen feet high by twelve in width. These are completely covered with an inscription in the old Pali [*sic*] language, which has never been translated.

Upon the left of one plane is a kind of sunken area hewn out of the rock, in which sits a colossal figure of Buddha, about twenty feet in height.

On the right of the other plane is a figure of standing posture about the same height.

Still further to the right, likewise hewn from the solid rock, is an immense figure in the recumbent posture, which is about fifty-six feet [*sic*] in length, or, as I measured it, not quite nineteen paces.

Those figures are of a far superior class of sculpture to the idols usually seen in Ceylon, especially that in the reclining posture, in which the impression of the head upon the pillow is so well executed that the massive pillow of gneiss rock actually appears yielding to the weight of the head.

This temple is supposed to be coeval with the city, which was founded about 300 years before Christ [*sic*] and is supposed to have been in ruins for upwards of 600 years.‡

Sir Emerson Tennent's too brief notice (1860) of the "Gal Vihárė" is best known. It is illustrated by a reliable woodcut :—

The most remarkable of all the antiquities at Topare, is the Gal-wihara, a rock temple hollowed in the face of a cliff of granitic stone which overhangs the level plain at the north of the city. So far as I am aware it is the only example in Ceylon of an attempt to fashion an architectural design out of the rock after the manner of the cave temples of Ajunta and Ellora.

The temple itself is a little cell, with entrances between columns; and an altar at the rear on which is a sedent statue of Buddha, admirably carved, all forming undetached parts of the living rock.

Outside, to the left, is a second sedent figure, of more colossal dimensions, and still more richly decorated. To the right are two statues likewise of Buddha, in the usual attitudes of exhortation and repose.

The length of the reclining figure to the right is forty-five feet, the upright one is twenty-three, and the sitting statue to the left sixteen feet from the pedestal to the crown of the head.

Between the little temple and the upright statue the face of the rock has been sloped and levelled to receive a verbose inscription, no doubt commemorative of the virtues and munificence of the founder.

The Mahawanso records the formation of this rock temple by Prakrama Bahu, at the close of the twelfth century, and describes the attitude of the statues "in a sitting and a lying posture, which he caused to be hewn in the same stone." With the date thus authenticated, one cannot avoid being struck by the fact that the art exhibited in the execution of those singular monuments of Ceylon was far in advance of that which was prevalent in Europe at the period when they were erected.§

In 1868 Mr. J. W. Birch of the Civil Service and Lieut. R. W. Stewart, R. E., visited Polonnaruwa, and were probably the first to photograph its ruins. This is all they have to say of the "Gal Vihárė":—

From the face of a long rock near are carved stone figures of Buddha, in the sitting, standing, and recumbent postures. Between the sitting and standing figures is a small temple hollowed out of the solid rock, with an altar piece and figure of Buddha inside.

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* Fagan, "Account of the Ruins of Topary," 1820.

† Forbes, "Eleven Years in Ceylon," 1841, Vol. I., p. 416.

‡ Baker, "Eight Years' Wandering in Ceylon," 1855.

§ Tennent, "Ceylon," Vol. II., pp. 595-6, 1860. The engravings of ruins are from sketches by Mr. A. Nicholl, R.H.A.

On a part of the rock, which is flattened like a plane, are cut several lines of an inscription, apparently in the Nagari [*sic*] character.

It is a very beautiful work, and is generally called the Kalugala Vihare, though it is referred to occasionally in the books as Isura Muni Vihara. It is said to have been executed by the orders of Prakrama Bahu.*

Within a few years (1876) Fergusson's "History of Architecture" provided archæologists with the first account by an expert :—

If not the oldest, certainly the most interesting group at Pollonarua is that of the rock-cut sculptures known as the Gal Vihara. They are not rock-cut temples in the sense in which the term is understood in India, being neither residences nor chaitya halls.

On the left, on the face of the rock, is a figure of Buddha, seated in the usual cross-legged conventional attitude, 16 ft. in height, and backed by a throne of exceeding richness : perhaps the most elaborate specimen of its class known to exist anywhere.

Next to this is a cell, with two pillars in front, on the back wall of which is another seated figure of Buddha, but certainly of a more modern aspect than that last described ; that appearance may, however, be owing to whitewash and paint which have been most liberally applied to it.

Beyond this is a figure of Buddha, standing in the open air; and still further to the right another of him, lying down in the conventional attitude of his attaining Nirvana. This figure is 45 ft. long, while the standing one is only 25 ft. high.

These Nirvana figures are rare in India, but there is one in the most modern cave at Ajunta, No. 26, and others in the latest caves at Nassick and Salsette. None of these, however, so far as I know, ever attained in India such dimensions as these. In another century or two they might have done so, but the attainment of such colossal proportions is a sure sign of their being very modern.†

Finally, Mr. Burrows in his "Guide to the Buried Cities" has furnished almost the latest description of Ceylon's archæological *chef d'œuvre* in rock :—

The "Gal Vihara" (rock temple) consists of three figures of heroic size, and a shrine containing a smaller figure ; they are all carved out of the same abrupt boulder of dark granite.

The southernmost figure represents the sedent Buddha in the conventional attitude, and is 15 ft. high above the pedestal. The back ground of the figure is elaborately carved : from the squares of the pilasters dragons' heads project ; and from the mouth of each issues a small lion. Higher up are representations of Hindu pagodas. The pedestal on which the figure sits has a bold frieze of lions alternating with a curious emblem which may be a pair of dragons' heads [*sic*] reversed.

Next to this figures comes the shrine, which is cut out of the solid rock, and contains a rock-cut sedent figure of Buddha, 4 ft. 7 in. high, seated on a pedestal 3 ft. high. The background of the figure is profusely decorated with "deviyos" (minor divinities) bearing torches, grotesque lions, lotuses, &c. ; and the pedestal of the statue has a frieze of alternate lions and the dragons' heads. The whole has unfortunately been much disfigured by modern attempts to paint it on the part of a priest whose enterprise was in advance of his taste.

Between the shrine and upright figure, the face of the rock has been smoothed to receive a long inscription of no particular interest. It consists of 51 lines of writing, and measures 13 ft. 9 in.

The erect figure, which is 23 ft. high, and stands on a circular pedestal ornamented with lotus leaves, represents "Ananda," the favourite disciple of Buddha, grieving for the loss, or rather the translation, of his master. The figure has generally been taken for a Buddha, but erroneously, as it is obviously not in the conventional attitude of the standing Buddha ; and further the Mahawanso distinctly states that King Parakkrama Bahu "caused statues of Buddha in a sitting and a lying posture to be carved out of the same rock," making no mention of an upright statue of Buddha.

The reclining figure of Buddha is by far the finest of the three. It measures 46 ft. in length, and has suffered little from the ravages of time. The expression of complete repose upon the face, the listless attitude of the arm and hand, the carefully arranged folds of the robe, together with the extreme stillness of the surrounding jungle, combine to form a wonderful realisation of the ideal Nirvana.‡

Among the marked physical features of Tamankaḍuwa *Cis-flumen*—in other words, so much of the district as extends westwards from the left bank of the Mahaveli-gaṅga for some 15 miles, more or less—are its flatness and the marked absence of rocky hills. From the Amban-gaṅga on the south at Koṭavela to the borders of the Trincomalee District which march with Tamankaḍuwa on the north, as far west as the long Sudu-kanda range fixing its western limit on that side, very few elevations occur, with the exception of one or two insignificant *hini* (elongated rising ground not aspiring to be hills), and sporadic rock outcrops so low as not to top the jungle.

This ever present disability, and the proportionate difficulty, expense, and labour involved in finding and working suitable quarries to provide the material (pillars, slabs, and other functional members) required for the erection of buildings, either wholly or in part lithic, explains the comparative dearth of ruins at Poḷonnaruwa constructed entirely of stone, and the vast preponderance of brick-built edifices.

The important structures fashioned, almost throughout, of stone may be counted on the fingers of both hands : the *Waṭa-dá-gé*, *Nissaṅka-latá-maṅḍapaya*, *Nissaṅka Daḷadá-gé*, "*Rája Máligáwa*," all Buddhistic, with four Hindú Déválés, would seem to make up the sum total. Add to these one or two slab-lined *pokuṇu*, a chance *maṅḍapaya* (like that fronting "Jétawanaráma" Dágaba), a goodly number of ubiquitous pillars for the most part small, roughly scappled, and engaged in brick walls to add to their strength—and the tale of stone work of "Puḷastipura" is disclosed complete.

The chief of the few choice exceptions in which Poḷonnaruwa transcends Anurádhapura in this respect is furnished by that magnificent masterpiece—the "Gal Viháré."

Compared with its overpowering grandeur and indescribable attraction, the puny, though not to be despised, rock-scooped shrine of Isurumuṇiya at Anurádhapura is but "as moonlight unto sunlight, and as water unto wine."

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* Ferguson, "Souvenirs of Ceylon," 1868, p. 113. Lieut. Stewart's photograph of the "Gal Viháré" has been amusingly "faked" for the more convenient re-arrangement of the figures. "Ánanda" and the sedent Buddha occupy the left and right sides of the engraving, with the recumbent Buddha between, and the cave shrine behind, walled. Tennent's woodcut (1860) shows (perhaps purposely) no wall hiding the cave.

† Fergusson, "History of Indian and Eastern Architecture," 1876, p. 200.

‡ Burrows, "The Buried Cities of Ceylon," 1905, p. 109.

Even the huge *ot piḷimaya* and *sęta piḷimaya*, carved at Tantri-malai, which are almost as large, fail, from not being contiguous, to impress sight and mind as do these gigantic figures of Poḷonnaruwa grouped so effectively.*

For the "Gal Viháré" of Poḷonnaruwa stands among the archæological wonders of the East—inimitable exemplar to the world for all time of colossal artistic sculptures ambitiously conceived and gloriously perfected according to Oriental canons. To Buddhists themselves they show forth the ineffable glorification in stone of their Lord—*Tatháyata* ("the one who came thus"), the Omniscient.

The limited outcrop of rock from which the "Gal Viháré" was formed lies about 1½ mile north of the Promontory situated between Tópávęwa lake, which once washed it, and the Citadel. It is less than a quarter of a mile from the extensive oblong site, artificially banked up, whereon are located "Kiri Vehera" Dágaba, "Jétawanáráma" Viháré, and other connected ruined buildings.

The *galpota* stretches from south-west to north-east, broadly speaking; nowhere does it reach to more than 30 ft. above the level ground.

It was the south-east face of this rock-reach, rising most abruptly before it trends eastwards, which was selected by the stonemasons as best adapted for their purpose.

This portion of the rock, 56 yards in length, falls away gradually at each end, but most to north-east; and it was this physical conformation which doubtless decided the distribution of the several images.

The tall standing figure, therefore, and the shrine pierced into the rock, occupy the middle, with the colossal recumbent Buddha (*sęta piḷimaya*) and gigantic sedent image (*ot piḷimaya*) to right and left respectively.

The rock face had to be cut back nearly 15 ft. for the sculpturing of the three great images, and scooped out as much as 17 ft. to provide the cave shrine and its pronaos.

When the Archæological Survey began to dig the open ground in front of the figures and the cave there was no indication whatever of the brickwork walls of the edifices within which the images were once enshrined and wholly shut off from vulgar gaze. All lay hidden beneath earth and *débris* carpeted in long grass, with a few trees obscuring full view of the southern end of the rock.

It is now clear that each figure was ensconced within its own naos, massively built to allow of the brick walls being carried up high enough to leave full view within.

This massiness reached its maximum in the unaccountably thick side walls and *pteromata* given to the shrine of the great sedent Buddha.

To come to the several shrines and their images. These will be best treated from left to right, as they present themselves to the visitor reaching the "Gal Viháré" from "Kiri Vehera" on the south.

Sedent Buddha.†

This, the most southerly of the figures, rests within a recess cut in the rock face slightly larger than the Buddha and his *ásanaya*, or throne. Together, like the erect figure and its pedestal, they are sculptured everywhere, except above, virtually in *cavo relievo*, no part standing out beyond the original plane of rock still left untouched on either hand. But whilst the image itself has been carved in nearly full round—only the back remaining united to the rock matrix—its *ásanaya* projects comparatively little, as its sides have not been cut back in proportion to the front.

This *ásanaya* gives a front measurement at plinth of 18 ft., or 3 in. less for the coping, as compared with a vertical height of 4 ft. 4 in. It is boldly moulded and almost entirely on rectangular lines, softened only by a cyma curve with two straight fillets between the coping and block. All mouldings are severely plain, except this central die or dado, on which are carved lions, *sejant guardant* (squatting full front), alternating with conventional foliated *vajjra* emblems, all panelled between bare pilaster strips. The double recessing of the throne provides room for four of these panels on the two retired faces to either side, and for three on the middle portion, where two lions flank the *vajjra*. The carving is in low relief, but marvellously sharp and clear, considering centuries of exposure to the elements.

The Buddha does not sit directly upon this straight-lined *ásanaya*, but upon a superimposed low cushion-like *padmásanaya* or lotus throne (6 in. high), flattened out and rounded to follow closely the contour of the knees and thighs of the figure.

The image is sculptured in the attitude of meditation—*dhyána múdra*—predominant in Ceylon, with legs crossed, right above left, and the soles (each marked by a single expanded lotus) upturned. The open hands are placed on the lap similarly, palms upwards. The robe falls gracefully from the left shoulder, exposing the right arm and breast fully, but otherwise covering the body to wrist and ankles.

From the *padmásanaya* to the *ushṇísha* (skull or hair knot prominence), the image is 15 ft. 2½ in. in height.‡ Across the knees it tapes 14 ft. 8 in.; from shin to buttocks front to back (if quite free of the rock) the figure would measure 11 ft. as seated.

The features are somewhat harsh and unpleasing. The forehead recedes, the chin is too short, and the long, bridgeless nose, from its angularity and want of fitness, if not proportion, to the rest of the face, spoils a countenance characterized by sternness. For the rest, the full eyes and thick Oriental lips are not exaggerated; and the pendent ear-lobes present no novelty in the East. As usual, the close cropped hair is represented by stiff conventional curls rising to the *ushṇísha* on the top of the head.§

The head rests against a horseshoe-shaped cushion, enriched by a middle jewelled band of egg and diamond pattern, intended to represent the nimbus (*prabhá mańḍala*), or "glory" (Siṇ. *Budu-ręs*), which played round the Buddha's head.||

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* Appendix B.

† Image, throne, and *torana* show damage in places. Figure: right great toe and thumb broken off, palm and forearm chipped, belly worn; cracks down right leg; *sirępota* gone; *ásanaya*: right end broken away, middle worn; *toraṇa*: miniature shrine to right abraded.

‡ Including the *sirępota*, which once crowned the head, the full height would be 16 ft. 7 in.

§ The omission of the *úrna* (little bump between eyebrows) from the foreheads of these and other Ceylon Buddhas of the Southern School is noticeable, contrasting with the figures of the Buddha on the *Maháyána* sculptures at Gándhára and elsewhere.

|| Not an aureole, which should encircle the whole body.

Behind the Buddha rises an elaborate *makara toraṇa*, of a design rarely met with in Ceylon, in part not unlike the Bhárhut gateways in India—where, however, the *makaras* face inwards, their tails forming spiral ends to the transons.

The supporting jambs of the arch on either side of the image are divided into oblong and square panels, three of each, carved superficially with arabesques radiating from a plain central jewel to match.

Three transons, or cross bars (shown in false perspective), unite with the uprights at the square panels and are carried out at their ends as *makara* heads in profile. These heads project 2 ft. 9 in. (average), and differ considerably in representation from the familiar full length *makaras* with curled trunk and curvilinear roll issuing from their jaws, which occupy the tops of balustrades of viháré stairs at Anurádhapura and Poḷonnaruwa.

Here each *makara's* trunk is extended and raised high, overshadowing a horned lion which is being disgorged by the saurian. The lions issue full faced, and beneath the front paws of each and the arch jamb is light-looped drapery enclosing a lotus patera.

The imposts of the arch rest on bracket capitals inclined inwards. In curve the arch which enshrouds the Buddha's head and halo is less than a semi-circle (11 ft. 6 in. chord between imposts, 5 ft. 3 in. rise to crown), and in outline strongly suggestive of a cobra's hood transformed to Gothic art.* The intrados is broken up into a series of ten shallow-croketed cusps terminating in an arris at the vertex. Similarly the extrados, starting in concave from the bracket imposts follows the undulations of the cusps by convexities less marked. The archivolt is embellished by a chaste design of ten full-blown lotuses separated by arabesque ornamentation with double border of jewels, from which drops a tasselled fringe.

As a background to the *toraṇa* is half displayed the façade of a storied temple.

Only portions of the pyramidal upper towers appear outside the line of the arch; but from these it is easy to recognize the pseudo miniature cells (each with its "chaitya window" ornament, double carved roof, and finial) which mark the corners of the first and second stories above the cyma cornice and dentil-lined blocking course of the ground floor. Above is seen the nucleus of the dome (unavoidably flattened owing to the sky line cutting it) which should crown the shrine. The insertion of panelled figurines of the Buddha in low relief on the facets of the cells, and of *clathri*, or latticed windows, into the connecting cloisters or corridors, is a masterly touch unmistakably indicative of the temple's Buddhist cult.

This gigantic *ot piḷimaya* was enshrined in a viháré most massively constructed of brick. Run out straight from the rock, in ground plan the shrine formed an oblong, 18 ft. (average) along its sides with a frontage of 40 ft., broken at the middle by a rectangular bay 23 ft. in breadth by 9 ft. 9 in. (average). The building was pierced by a free central passage through, 20 ft. in length and 7 ft. 3 in. wide, except at the back entresol, where it narrows to 5 ft. 9 in. before opening out to 23 ft. 3 in. by 8 ft. 6 in. for the elongated naos which sheltered the image.

Cave Shrine.

From the sedent Buddha the surface line of the rock rises gradually north-east.

About four yards to right of this image the rock face was first cut back vertically for 4½ ft. and then scooped into an apsidal cave shrine, 26 ft. broad by 12 ft. 9 in. deep and 9 ft. 9 in. high, with horizontal roof rounded off to meet the encircling back and side walls of rock. The floor level of the cave is 5 ft. higher than that of the shrine of the large sedent Buddha, to adapt itself to the raised terrace in front. Some 12 or 13 ft. of solid granite intervene between cave brow and rock's summit.

Whether the superincumbent weight of the rock, if unsupported, would have overwhelmed the cave cut out from a close intensely hard granite may well be doubted; but the architects whilst taking no risks embellished the façade by columns. The mouth of the cave was strengthened by a couple of stout pillars carved from the rock, free standing except at top and bottom. At each end is cut a similar respond. These are 5 ft. 9 in. from the middle pair, which stand 10 ft. apart.

The design of these columns approximates to the spreading-capital type seen in the better class of Buddhist shrines at Anurádhapura and Poḷonnaruwa.

A squared shaft (12 in. in section and 6 ft. 4 in. high) starts from an ogee plinth (6 in.). Above the shaft, which is relieved at neck by the familiar triple festoon and tassel ornament, succeeds a duplicated head (7 in. high) formed of a series of advancing and receding fillets, rectangular and ogee, and a bevelled cushion. This supports a heavy capital made up of a plain bold cyma recta at bottom, *palá peti* fillets, broad band of dancing *gaṇas*, and a string course of tiny *haṇsas*.† Finally, this elaborate capital (1 ft. 3 in. in height by 2 ft. 1 in. wide) is surmounted by an extra member (12 in. high) representing a miniature cyma-moulded pedestal, widening to 2 ft. 6 in. at top.

From the floor to roof these pillars are 9 ft. 8 in. full height.

At the back of the cave, directly behind the opening between the middle pair of columns, a second *ot piḷimaya* of the Buddha seated on a throne, was sculptured in monolith from the rock to nearly full round.

This piece of sculpture, though broadly a smaller repetition of the colossal image and *ásanaya* to south, exhibits many variant details which differentiate it considerably.

An *ásanaya*, in plan somewhat similarly recessed, with dado of low relief lions and *vajjras*, the *padma* cushion, the Buddha garbed exactly alike, seated in the same fixed contemplative pose, and backed by a *toraṇa* not very dissimilar—all these repeat in diminished degree, with more or less fidelity, the characteristics of the great figure and its throne.

There the comparison ends.

True the *ásanaya* to the smaller Buddha of the Cave Shrine, in the outline of its plan, shows right-angled returns like those of the other throne; but in proportion these greatly differ. The front portion (6 ft. 6 in. in breadth), upon which alone in this instance the figure is seated, runs back for half its width before meeting the sharply recessed part—a double right-angled bend—that joins the rock.

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* Not improbably an evolution of Muchalinda Nága Rája overshadowing the Buddha.

† Right respond (back blank): 14 *haṇsas*, 10 dwarfs; right pillar: 40 *haṇsas*, 28 dwarfs (10 and 7 each face); left pillar (back blank): 30 *haṇsas*, 29 dwarfs (S. face 8); left respond (back blank): 16 *haṇsas*, 10 dwarfs.

The full breadth of the *ásanaya* is 7 ft. 9 in. and the depth 15 in. less. Its elevation is exquisitely moulded on the best basement lines of Ceylon Buddhist architecture. In height 2 ft. 9½ in., the solid mouldings (each usually a separate member in structural bases) comprise plain socle, ogee plinth with rectangular fillets, fascia, flattened torus and further fillets, vertical block carved in bas-relief, and bold and straight lined coping above with cyma corona.

On the dado the simple *piedroits* of the frontispiece to the larger *ásanaya* give place to pilasters in perfect miniature of the columns which help to support the cave roof; but the *sinhayó* and *vajjras* which they frame differ from the others mostly in being wider in proportion to height.*

Four pilasters, two lions at gaze, and a central *vajjra* occupy the front; a single *vajjra* and lion *passant guardant* between three pilasters the flanks of the throne.

The actual height of the Buddha above the *padmásana* is now 4 ft. 7 in. It has lost its tenoned *sirespota*, which would add 5 in. to the height. The head is enclosed by the *prabhá maṇḍala* shown as a circular cushion 1 ft. 10 in. in diameter, unadorned.

The features of this seated image are not disappointing. They are far more regular than those of the colossus to left.

Owing to the protection afforded by the cave the entire sculpture—the Buddha, his *ásanaya*, *chauri*-bearers, *sésat* canopy, and the *deviyó* above—has been wonderfully well preserved. Few blemishes are noticeable.†

The stiff *toraṇa* behind the Buddha is archless; but otherwise the frame work is transoned, carved, and finished in almost exact reproduction of the larger *makara toraṇa* backing the great sedent image; except that here at the two lower cross-beams the *makara* heads are supplanted by a pair of salient *yáli*, or horned lions, who bear up on their heads lion-disgorging *makaras* (with curled trunks) terminating the topmost transon. In lieu of the cusped arch of the other *toraṇa*, the jambs are given finials represented by the five-peaked ornament with beading and plain oval at centre found not uncommonly on pillars of important shrines, &c., at Poḷonnaruwa.

To either side of the Buddha upon the recessed base of the *ásanaya* stands a Bódhisatvayá as attendant, girt in a waist cloth, wearing the Bráhmin *janvi* cord, with elaborate, tapering *mukuṭa* headdress, and weighted under a plethora of body, head, and limb ornaments. Each of these richly bedecked "supporters" carries a *chámarayak*, or fly flap, thrown across the opposite shoulder.‡

Above the Sage's head at back rises (1 ft. 8 in.) the moulded necking and top of a *chatra* (Sin. *sésata*), the rest of the shaft being hidden behind the body. The umbrella-like canopy is curvilinear outside, carved with rounded edge, and slightly concave below. The semi-circular portion projecting from the wall face would make the full circumference over 17 ft.

Under the canopy, and between the peaked finials of the *toraṇa* and the Buddha's haloed head, two Hindú *deviyó* (2 ft. in height), one on each side, are figured from the knees upwards in three-quarter length. Both gods—*Vidyádharas* to the Sinhalese chronicler—are four-armed. The lower pair of arms and hands are held in front of the body with palms joined in sign of adoration; the back arms, raised with elbows bent, grasp in the hands the insignia appropriate to each *déviyá*. Both are garbed much after the fashion of the *chámara kárayó*.

The god to proper right of the Buddha is Bráhma *quadrifrons*; he to the left Vishṇu.

The walls and roof of the cave were once covered with old paintings worthy of the sculptures, until some modern dauber was enabled to work his direful will unbeknown to the Government. Then ancient paintings rivalling in art those of Sígiriya disappeared before distorted silhouettes and garish smearing in bright red, yellow, and green pigments, laid on with that meretricious lavishness and pitiable disregard—or, may be, crass ignorance—of chastened canons which disfigure the vast majority of present day Buddhist temples in Ceylon.

This has been set right.§ Access to the ancient cave shrine at the "Gal Viháré" has for some years been—*as it should ever be*—open to daylight, free access, and full view, unmarred by brick wall, closed door, and gaudy paint.||

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* The tails of the lions are raised and twisted; the central bows of the *vajjras* have been freely extended.

† Mending in clay was done at some time to broken portions of the gods' arms, &c.; also to the noses of the *chàmara kárayó*. Parts of the uppermost transon, post, and peaked ornament have scaled, and the Buddha has lost the top of a thumb.

‡ The iconographic representation of the two "supporters" to seated images of the Buddha in India and Ceylon is of much interest.

In the Northern school (Maháyána), as represented in the Gándhára sculptures, these attendants are dressed in rich attire, sometimes seated as princes, one on either side of Gautama Buddha. The figures are manifestly Bódhisatvayó, and have been styled Indra, Vajrapáṇi, Manjusri, and Avalókitéṣvara or Padmapáṇi.

"The Bódhisatvas belong only to the Maháyána school. Except Maitreya, they are unknown in Ceylon, Siam, and Burma.

"In Ceylon and Siam the usual attendants or supporters of Buddha in the temple shrines are Sáriputtra and Maudgalyáyana—the 'disciples of the right and left hand,' with Ánanda, Kásyapa, &c.

"In many of the Indian cave sculptures we find the attendant figures, as it were, in a state of transition, holding *chauris* as servants, and also with some of the insignia of the later divinities." (*Buddhist Art in India, p. 182*).

The two attendants flanking the Buddha in the Cave Shrine at the "Gal Viháré," Poḷonnaruwa, are Bódhisatvayó of the Ajaṇṭá, Elúra, Aurangabád type, erect, with *chámara* over shoulder, but without the lotus stalk and bud now so familiar in the hands of the *Nága dwárapálas* on guardstones to ancient viháré stairs in Ceylon.

At the present day the figures of "Sariyut" and "Mugalána" are usually not shown in relief at Ceylon temples, but merely painted on the viháré wall standing to each side of the image (carved or moulded) of the Buddha.

§ The modern painting showed a large Buddha on the middle of the rock-roof seated in the *dhyána múdra* attitude, with representations of his 24 "approbations" (*súvisi vivarana*)—12 to either hand—and pateræ of lotuses and other flowers. On the back wall were silhouette figures of ten monks adoring the rock-cut image, five on each side.

In furtherance of a resolution passed by the Provincial Committee, Buddhist Temporalities, on May 10, 1895, to move the Government to restore "this grand ancient architectural construction to its primitive condition and grandeur," a sum of Rs. 48·24 was spared to the Government Agent (Mr. H. H. Cameron) from Archæological Survey funds for cleaning the "Gal Viharé." Some of the extremely hard lacquer with which the Buddha and his *ásanaya* were overlaid was then removed. The Archæological Survey has since scraped and burnt off nearly every trace except on the clay additions.

"I confidently commend to my successors the sacred task of protecting the virgin purity of these colossal statues (hewn as they are from the living rock) from the barbarous piety of Buddhist priests and devotees, who, if they had their will, would cover them with paint and tinsel." (H. H. Cameron, *Administration Report, N.-C.P.*, 1895.)

The impediments to easy and detailed examination of the shrine, which Lieut. Fagan noticed nearly a century ago, and Sir Samuel Baker in 1855, survived at least as late as 1868.

Sockets in the rock outside the cave, and an edging of cut stone further out, mark the limits of a vestibule (27 ft. 7 in. by 10 ft. 8 in.), once penthouse-roofed on stone pillars, of which one stump remains.

Facing the cave is the ruined basement of a brick *mañḍapaya* (16 ft. by 13 ft.), four pillared (stumps left), with entrance and exit at front and back.

Part of the wall, with a gateway through it, which of old enclosed the entire precincts is still to be seen about five yards further out.

The sloping rock face immediately to right of the cave was chiselled smooth for a space (13 ft. 3 in. by 9 ft. 9 in.) to receive a long Siṇhalese inscription in 51 lines, now much weathered by exposure.* This record is a *kathikáwa,* or ordinance for the guidance of Buddhist clergy, cut in stone by Parákrama Báhu (1164–1197 A.D.), the Great Monarch of Siṇhalese history and tradition.

To that ruler's credit is known to belong beyond question the construction of the "Gal Viháré," whatever doubt may exist as to many other shrines at which the bombastic Nissaṇka Malla, his near successor, has showered his records.

For the *Maháwaṇsa*† chronicler alludes to the execution of the work with direct blunt brevity too definite to admit of dispute, however wanting in due appreciation of the grandeur of the most impressive sculptures existing in Laṇká.

And this ruler of men built likewise the *Uttarárámа*, nigh unto the *Mahá Thúpa,* after that he had caused the rock that was there to be hewn out. And when he had finished all the work he caused cunning workmen to make three caves in the rock, namely the *Vijjádhara Guhá* ("the cave of the spirits of knowledge"),‡ the *Nisinna-paṭimá Lena* ("the cave of the sitting image"), and the *Nipanna-paṭimá Guhá* ("the cave of the sleeping image").

Their semi-brick semi-rock shelters (*lena, guhá*) no longer enshrine the colossal *Nisinna-paṭimá* and *Nipanna-paṭimá.* But Bráhma and Vishṇu still hover over the Buddha as guardian angels (*Vidyádharas*) in his cave temple (*guhá*).

"Ananda."

Directly beyond the inscription the rock takes a sharp bend inwards before again straightening out. The face here has manifestly been cut back vertical and chiselled irregularly to receive the ends of the high wall of the terrace preceding the Cave Shrine and rock inscription, as well as that of the *piḷima-gé* which once concealed the standing image on the right.

This figure and the *seṭa piḷimaya*, or recumbent image of the Buddha, immediately beyond it are closely contiguous, only a few feet separating the head of the latter from the statue.

It would be natural, therefore, to expect both *piḷima* to be enshrined in a single building. And this was most probably the original intention of the artificers ; for excavation has revealed that the front wall of both shrines is co-terminous ; and further, that the projecting bay vestibule of each, whilst virtually similar in plan, differs but little in dimensions, as though purposely designed to serve for double entrances to one continuous elongated Viháré.

But it is certain that in final arrangement *de facto*—whether at the period of their sculpture or later—the *hiṭi-piḷimaya* and *seṭa-piḷimaya* were shut off from each other by a cross wall, of which clear traces remain.

The erect figure, except for the unusual position of the arms which are placed across the breast and its natural life-like pose, has nothing to specially distinguish it from ancient statues of the Buddha, as represented in Ceylon. The circular *padmásanaya* pedestal, the monk's robes, the hair with its knob-like curls, would seem at first blush to unquestionably fix the identity of the figure with the Buddha himself.

Yet tradition has unswervingly attached to it the name of Ánanda, cousin and favourite disciple of the Buddha, construing instinctively the listless attitude and sorrow-stricken countenance as assuredly displaying, with no uncertainty, the grief of the mourner present at the death-bed of the Sage.

And for once tradition is backed by evidence which, if not amounting to proof, supports the presumption very strongly indeed.

The close proximity of the figure to the head of the dead Buddha, the wearied posture of body, the reverential disposition of the crossed arms, the inexpressible sadness in the face—surely not accidental—all so eloquent of patient resignation, are strikingly confirmative of the popular belief.

Insatiabiliter deflebimus, æternumque
Nulla dies nobis mœrorem e pectore demet.

The unbiased gazer on this marvellously human statue, reflecting that deep personal bereavement to which philosophical consolation is but as wormwood,§ must needs feel that the great sculptor (whose very name has perished unknown), inspired by "divine afflatus," has here visibly lived in his work—the *tour de force* of a man of sorrows and acquainted with grief himself. Obsessed with a vision of that memorable last scene on earth he has vitalized it in granite for the ages to come.

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* Muller, *Ancient Inscriptions in Ceylon*, 1883, No. 137, pp. 87, 120.

† Chap. LXXVIII., 76–78.

‡ Wijésiṇha Mudaliyár offers no footnote in explanation of this translation. Evidently the Cave Shrine is meant. The *Vidyádharas* were "a class of inferior deities inhabiting the regions between the earth and sky, and generally of benevolent disposition."

The *Maháwaṇsa* historian has dubbed the mighty Hindú Gods, Bráhma and Vishṇu, mere *dévatávó*, demi-gods or angels, attendant above the Buddha in the sky, like the flying *Gándharvas* of Indian cave temples.

§ Thus Anuruddha (quoting the Buddha) at the bier :—"There are spirits, Ánanda, on the earth, and of worldly mind, who tear their hair and weep, and stretch forth their arms and weep, fall prostrate on the ground, and roll to and fro in anguish at the thought. Too soon has the Blessed One died ! Too soon has the Happy One passed away ! Too soon has the Light gone out in the world ! But the spirits who are free from passion bear it, calm and self possessed, mindful of the saying :—'Impermanent indeed are all component things, &c.'" (*Sacred Books of the East*, Vol. IX., p. 121; Maháparinibbhána Sutta.)

We know from Buddhist writings that Ánanda was the best loved disciple and friend of his Master, his constant companion during life, and one of the few persons with him when he died.

Confirmation, though negative in value, of the likelihood of the statue representing Ánanda, is afforded by the *Maháwaṇsa.**

From the express mention of but *three* "caves in the rock" which King Parákrama Báhu "caused cunning workmen to make," and *the pregnant omission of any reference to a standing image,*† it may not unfairly be deduced that the figure of a disciple—and what disciple more appropriate than the beloved Ánanda—was a fitting adjunct to that of the *Nipanna-paṭima*, the image of Buddha who had attained to *Mahá-parinibbána*, "everlasting, undisturbed, unconscious repose."

But there is direct evidence available from an Indian source.

At Ajaṇṭá (which has otherwise influenced the sculptures and painting at the "Gal Vihárè," to some extent) occurs in a "representation of the *nirvána* of the Tathágata," a rock-cut image of the dead Buddha very closely resembling the colossal figure at the "Gal Vihárè" of Poḷonnaruwa in broad features, and *almost exactly half its size* ("about 23 ft. 3 in.")—hardly a mere coincidence.

There standing behind the corpse, near the feet, is the disciple Ánanda sculptured to proportionate size. Above the prone Buddha, between two *sála* trees, carved in relief and to small scale, is shown an angelic host of *dévas*. In front of the couch are other figures, also cut small, *bhikshus*, worshippers, &c., in attitudes of mourning.‡

In his effort to reproduce the Ajaṇṭá deathbed scene, the Ceylon stonemason was met at the "Gal Vihárè" by insuperable difficulties. The depression of the rock scarp admitted neither of *sála* trees, *dévas*, nor the figure of the disciple being sculptured above and behind the Buddha.

Equally was it impossible to cut an estrade, or couch, beneath the recumbent image without excavating the rock to below ground level.

Accordingly the problem was solved simply. All else was sacrificed, except Ánanda, the close relative, disciple, and watcher over his dead Lord; him the sculptor, forced of necessity to locate differently, placed—fitly enough in human experience—near the head of the Buddha, throwing into the pose and face a meek adoration and sorrow which the Ajaṇṭá figure lacks.

The erect statue at the "Gal Vihárè" stands upon a *máha-padma* pedestal 2 ft. high, carved as an open lotus flower with 9 boldly cut petals, forming more than half a circle of 5 ft. 10 in. radius.

The figure from head to foot would, if undamaged, measure 22 ft. 9 in., but half of the back of the head at top has long been deliberately broken off§ by vandals in that insensate search for treasure which has resulted in the destruction of numerous other images, to say nothing of lithic records beyond number throughout the Island.

It shares the drooping ears and short curled hair of the three Buddhas contiguous. Moreover, the upper robe is dropped neatly over the left shoulder, and looped up by the left forearm, leaving most of it bare.

In all this there is no differentiation from the standing Buddha himself, as depicted in sculpture and painting of old. It is the deferential crossing of the arms, independent of aught else, which stamps this unique statue as that of a disciple, not the Lord.‖ The right forearm is placed over the left across the body below the breast, the fingers of both hands being extended stiffly so as to reach the mid upper arm.

Further, the slight inclination of the head and shoulder to the right and the gentle flexure of the trunk combine to give the figure a realistic posture, markedly different from the usual abnormally stiff attitude in which the conventional *hiṭi-piḷima* of the Buddha are sculptured.

The statue is carved in nearly full round. Its height was limited by the rock, for the *ushṇísha* reached to within a few inches below the sky line. The features are open to criticism.

The image was walled in closely to either side, the stout walls being run out to form shrine and vestibule.

This antechamber (10 ft. 8 in. by 6 ft. 9 in. inside) was doored at the entrance, but separated from the sanctum in front of the image merely by an opening. Inside the narrow shrine (12 ft. 9 in. broad by 6 ft. across) standing room was further curtailed by the projection of the circular pedestal. This cramped space is floored by the live rock cut down to a rough level.

Recumbent Buddha.

To the right of the standing figure the rock line drops sharply from a height of nearly 23 ft., falling away gradually above the *seta-piḷimaya* to only 13 ft. at its feet, and so runs on into jungle at the north-east end of the *galpota*.

The head of the recumbent image and the bolster on which its head is laid are within 8 ft. of "Ánanda," who, with no adventitious wall intervening now-a-days, stands patient sentinel over the Buddha's body.

The dead Buddha is sculptured in the canonical posture—resting on his right side with the right hand supporting the head on a bolster, the left stretched along the body and thigh, and the left foot

* See *ante*, p. 13, *Maháwaṇsa*, Chap. LXXVIII., 76–78; also LI., 80; C 250.

King Sena II. (866–901 A.D.) "brought forth the image of Ánanda and carried it in procession round about the City"—additional proof that the idea of honouring this disciple was held in no way derogatory of the Buddha, the founder of the religion.

As late as the 18th century, "beautiful images of Ánanda, the constant attendant of Buddha and the preserver of the Law," were admitted into vihárés. They figure in some Buddhist temples to this day, though less regarded than of old. See too *tuḷapata* of 1726 A.D., in which among the works executed at Dambulla temple by "Walagam Abha" (Walagam Báhu, or Waṭṭágamaṇi Abhaya, *circa* 100 B.C.) is said to have been "a statue of the priest Ánanda in the partition (cave) called Devraja." (Laurie, *Gazetteer*, I., 125.)

† This point was first made by Mr. Burrows. See *ante*, p. 9.

‡ *The Cave Temples of India*, 1880, p. 344 (Cave XXVI., Ajaṇṭá).

§ A diagonal slice from 15 inches above the right ear to 6 inches above the left. This greatly mars the effect from the rock rise to right front. (See Plate XV.) The best view is got from the left front on ground level (Plate XIV.). The only other damage to this figure is some scaling of the pedestal.

‖ Recent excavations at the so-called "Domaḷa-mahá-séya" Viháré have brought to light frescoes of the "Gal Viháré" period (12th century). In more than one painting the Buddha is shown attended by a disciple whose arms are crossed over his breast as with the "Ánanda" statue.

placed directly above the other, but slightly receding. A low flat cushion is placed beneath the feet. On the sole of each foot and the right palm is carved an expanded lotus in low relief.

The figure, as it lies, faces about one degree off S.E.*

From the *ushṇisha*† to the soles of the feet the image measures 46 ft. 4 in.; from right elbow to left shoulder 13 ft. 6 in.

No couch underlies the corpse, which rests on bare rock smoothed level with the shrine floor.

Nathless the sculptor has well brought out the realistic appearance of the human frame sinking into a soft bed, the right side and leg being exposed to half only of the height of the upper part of the body. Further testimony to the artistic skill displayed is furnished by the cleverly imitated depression in the bolster due to the weight of head and hand.‡

The bolster (4 ft. in diameter) has been chastely carved at its near end in most effective design. The centre is filled by a floriated *mascaron*§ with ornamented tassels hanging from its mouth, surrounded by a narrow circlet of beading and a wide raised circular band, from which, in a broad belt, radiate outwards a series of ovoids with arabesques intersetting.

The upper robe of the image leaves the right arm and breast exposed, but conceals the rest of the body, except the left hand and wrist, besides feet and ankles, where the under robe (Siṇ. *an̆dana sivura*) shows beneath the upper (Siṇ. *san̆gala sivura*).

It must be confessed that the anatomical lines of the figure are considerably discounted by the badly shaped spherical‖ head, and unduly stiff ill-joined bull-neck. The head and face are given a sleek roundness, which cannot but detract from the sense of unfeigned admiration which this otherwise wondrously executed masterpiece, second only to the statue of "Ánanda," inevitably calls forth in those impressed by sculptural art.

For it has to be accepted, however reluctantly, that all the beauty, the tenderness, the ineffable charm have, as it were, passed from the face of the dead Master to that of his sorrowing disciple who watches untiringly over the mortal remains of his dear Lord. Yet withal is there a pervading calmness and dignity over that prone figure, now finally entered into his rest, which commands silent veneration even in the votaries of an alien creed.¶

Exposure of many centuries to the elements has left its effect on the image, though fortunately not to any serious degree.**

As stated above, the brick-walled shrine which sheltered the recumbent Buddha ran on as a virtual extension of that of the erect figure, forming together one block with continuous frontage preceded by two separate bay vestibules.

The different heights of the two images would perhaps necessitate a separate roofing for each shrine. In the case of the smaller one sheltering "Ánanda" the roof was doubtless supported wholly on its tall walls; but for the larger viháré of the recumbent Buddha it had manifestly to be aided by stone pillars with suitable timbering.

The vestibule of this viháré is placed nearly in the middle of the wall face, 16 ft. from the other vestibule (9 ft. 4 in. by 9 ft. 7 in.) to left, with which it agrees very closely. Towards the back were two pillars against the side walls.

The shrine (56 ft. 2 in. in length by nearly 15 ft. broad) was on a slightly higher level than its pronaos. Ingress was direct on to a narrow space running in front of the rock floor which serves as couch for the image.

The back and end walls, more or less topped by brickwork, were formed by the vertical faces of the rock which had to be cut back when the image was sculptured.

In addition, a dozen or more free-set stone pillars (those in front 8 ft. 2 in. above the couch) ranged lengthways in double row helped to bear up the roof timbers above the figure before and behind.

Light was admitted into the shrine by two windows (3 ft. wide) fixed in the front wall, one to either side of the projecting vestibule.

On the summit of the rock, below which are sculptured the cave and images, is brick *débris* of some structure. Here probably stood a viháré in which were enshrined the four or five *hiṭi piḷima* (carved from limestone to life size, but all now headless and limbless) discovered during the excavation of the ground in front of the rock.

A writer, whose honest undisguised sympathy with all that is pure and noble in Buddhism may condone the "purple patches," has recently painted in high colours the awe-inspiring impression created by the "gigantic presences" of the "Gal Viháré" on a receptive, if involuntarily prejudiced, eye.

To Mr. Farrer the standing figure is not "Ánanda the disciple," but "Maitreya—the Buddha To Be."

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* Due to the trend of the rock face. The direction of the recumbent Buddha at the "Gal Viháré," Poḷonnaruwa, is, therefore, in almost direct antithesis to that in which he breathed his last breath, reclining on his right side, on a couch with its head laid to the *north*, between eight *sála* trees arranged in four pairs.

The exact orientation of the four images has been fixed:—Sedent Buddha, 136·30: Cave Buddha, 135·15; "Ánanda," 138; Recumbent Buddha, 136·35.

† Unlike the *seta piḷimaya* at Tantri-malai, the "Gal Viháré" figure was not given a *sirespota*

‡ A touch of truth in plastic art which did not escape Sir S. Baker. See *ante*, p. 8.

§ The same face, originally that of a lion conventionalized into different forms, crowns the archivolt of *makara toran* in Ceylon and of arches and niches (elaborated in endless profusion on similar lines) in India and the Further East. It is variously styled *kírti mukha*, *Ráhu múna*, *kimbihi múna*, &c., according to country and cult.

‖ One writer (*Old Ceylon*, p. 197), with no intention of being flippant, describes it at first view on approach as "something like a gigantic Rugby football."

¶ All resolute, and with unshaken mind,
He calmly triumphed o'er the pain of death.
E'en as a bright flame dies away, so was
His last deliverance from the bonds of life.
(*Sacred Books of the East*, Vol. IX., p. 118.)

** A pronounced crack runs lengthways through the left arm; exterior of right forearm broken off; bolster and end of robe fringe chipped; a toe of left foot cracked.

It may be held pardonable to quote his *piquant*, if euphuistic, description, both for its own force and originality, and as providing delectable pabulum for those desiring change to lighter fare from the raw archæological details served up above :—

From Kiri Vehera the track leads onwards through glade after glade of the jungle, until at last the way comes out upon another broad clearing.

In front there stretches a long precipitous brow of black rock, opposite to which there slopes a shallow incline of the same. And gigantic presences loom upon us from that ashen cliff.

Seated and throned in glory, a great figure of the Buddha smiles [*sic*] upon our approach. He is carved from the living bluff in full relief; above him, and around, on the stone behind, are worked a thousand elaborate decorations of his throne and canopy. His face, though worn with the years, is grim and harsh.

Gladly the eye passes on to the central shrine, where a small chamber has been quarried in the solid cliff, supported at its porch on four squared pillars with capitals of carving. Within, above His altar, sits a small image of the Perfect One, who no more fails here than at Jetawanaráma of His faithful cult.

Beyond the shrine rises the rock-cut group which has made the Gal Vihara famous.

To get a good view—for the figures are so enormous—it is necessary to climb the rocky acclivity of smooth ridges that faces the carved cliff ; and thus you get the full majesty of the composition. For there, lying extended in the final trance, lies the Lord Gautama, tremendous figure five-and-forty feet from end to end. In the moment of the *Mahaparinibbhána* all the tired muscles are relaxed and the left arm lies wearily along the body, following its curve. The head lies pillowed on the right hand, the quiet face looks unseeing out across the rocks ; filled with the tranquillity of the Great Release is the atmosphere ; grand and simple is this wrought holiness in stone—more grand because more simple than many another colossal Buddha, cased in colour and plaster and gilding, enshrined in the fragrant darkness of a temple.

Even so in his good time must once, in all probability, have been the Buddha of the Gal Vihara. At least this is the strongest theory, though it is hard to understand how the lie of the strata can ever have admitted the erection of a building over the figures, at such an angle does the stone-slope lean to the cliff.

However, what roof there may have been is beyond guessing ; the Buddha achieves his quest in the full light of day, with blue sky overhead, the black cliff behind, and all around the heavy greens of the jungle. In that loneliness, in that desolation of naked rock, one realizes faintly and afar the majesty of the Great Entrance into *Nirvana*.

But even more beautiful than the recumbent Buddha is the colossus that stands so close. Carved in almost complete relief, the figure towers high against the cliff, with gaze averted from the dying majesty at his feet. The hands are folded, the head inclined ; the Holy Spirit [*sic*] on his brow has been planed clean off by some catastrophe. But the marred face has a loveliness above that of all other statues in Ceylon. Rain and lichen and storms have had their will of it for many centuries, but their only will has been to lend the mouth a sweet wistfulness [*sic*]* that it can never have had in the days when it was moulded and shapely finished with stucco and scarlet. The bent sad head, the tender melancholy of the smile, give a strange living force to the figure—kindly, whimsical, humorous [*sic*], resigned, serene, and compassionate.

There is in it, I think, no mourning for the passing of the Utter Perfection at his feet; it is well for him that Our Lord should have gone to His rest. No selfish regret is visible—nothing but a triumphant serenity, tinged with a clear and pitiful sense of the world's vain sufferings and striving after false joys that only bring bitterness.

Some people say that there is Ananda, the well-beloved, standing sadly at the head of his dying Friend—the Best Friend of all the world—in that consummating scene at Kusinara ; so the ascription goes, but without any authority.

To me that figure is not Ananda the disciple, but Maitreya who is to come—his smile [*sic*] pregnant with tender compassionate knowledge of all the world's follies and miseries that must elapse and rage before his Advent—the Buddha To Be has his place at the head of the Buddha that is gone : and the smile of Maitreya Bodhisatta, beneath the black cliff of Gal Vihara, epitomizes all the delusions of earth, so pitiful, so evanescent, that must swirl and fade as vapours in the long waste of gloom that lies between each search light of illumination swept over all the fields of existence by the Buddhas as they come and go, flashing like revolving lighthouse beams cast across the darkness by the Supreme Light. . . . . The patient colossus of Gal Vihara, with bent head and folded hands, has all the double sense of what is gone and what is to come ; there is sadness in him, perhaps—tender and catholic, not grievous and personal—but also there is the high hope, the high certainty, that enables him still to smile [*sic*] across the desolate, unhappy tract of ages in which no completed soul returns to help his innumerable brother Buddhas still blindly struggling through the veil of the flesh.

Fierce blue sky, dense hanging green of the jungle, time worn blackness of the smooth cliff against which they stand, all combine to give those figures an impressive majesty, an almost frightening weight of silence and attentiveness.†

A word or two regarding the influences which affected the form of worship at the "Gal Viháré," as exhibited in details of its sculpture and painting.

As far as is known, the "Gal Viháré" of Polonnaruwa stands in Ceylon by itself (with the sole exception of Tantri-malai, and that in less degree), not merely in regard to the group of colossal images carved from the living rock, but for its covert commingling of characteristics of the Northern Buddhist school (*Maháyána*) with others of Bráhminical suggestion.

For the former worship the sculptors and artists were content with approximation on main lines, studiously avoiding full expression of openly declared *Maháyána* iconolatry, such as is to be seen at the later caves of Ajaṇṭá, Elúra, and Aurungábád in India.

If the two Bódhisatvayó, Padmapáṇí and Manjuṣrí, are introduced, it is under the veiled form of *chámara*-holders attendant on the Buddha. Avalókitésvara is not figured by himself, nor is his "Litany" displayed on the walls.

What Bráhmin influence is patent was borrowed from the purer form of Hindúism, rigidly excluding all that appertains to the Ṣiva and Ṣakti cults, specially repugnant to the tenets and purity of Southern (*Hináyána*) Buddhism, firmly rooted in Ceylon from the first.

Thus we have in the Cave Shrine at "Gal Viháré," combined with the *siṇhásanaya*, or lion dado throne, the *makara* heads, the pair of *chauri*-bearers, and figures in the air—all suggestive of the *Maháyána* caves at Ajaṇṭá and Ghaṭotkach—the seated Buddha supplanting Ṣiva as, *mutatis mutandis*, presented in

* In sober truth the prognathous jaws and ugly mouth are unfortunate features of the face.—*Archl. Commr.*
† Farrer, "Old Ceylon," pp. 197-200.

Hindú temples (Pallava and Chálukyan) of Southern India, with Bráhma and Vishṇu in adoration above, at times alone, at others as *chauri*-bearers, or may be accompanied by *chámara* attendants.*

These *chámarakárayó* have a deeper signification than that of mere servants. They have become, with the *déviyó* worshipping on high, part of the entourage of the Buddha. In reality Bódhisatvayó of *Maháyána* creation, still richly adorned but bereft of their distinguishing symbols, they have sunk their individuality in the guise of attendants serving their Lord, Sákya Muni or Gautama Buddha of the present *kalpa*.

With the reversion later to the stricter code of the Lesser Vehicle (*Hináyána*) Buddhist vihárés of Ceylon at this day know them, if at all, only as "slaves of the fly-flap," no longer honoured, their true significance unrecognized, and their rightful connection with the Buddha usurped by the right-and-left hand disciple *bhikshus*, Sáriputra and Moggallána.

Siva Devale, No. 1.

With the exception of the "Gal-Viháré" this striking ruin of the Ṣaivite cult, constructed entirely of gneiss—strangely for years past, and still, popularly mistermed the "*Daḷadá Máligáwa*" or "Shrine of the Tooth Relic," the palladium of Southern Buddhism—has naturally attracted the chief attention of visitors to Poḷonnaruwa.

It lies just south of the elevated quadrangle within which is situated that mixed coterie of Buddhist shrines, where architectural features of Ceylon, of Southern India, of Kambodia, and perhaps of Burma, meet in strange yet harmonious grouping.

At the conclusion of excavations at the "Gal-Viháré," digging was concentrated on this Déválé. Before the season's work closed, its extensive premises had been dug out everywhere from end to end down to the original ground level.

Comparatively little removal of spoil was needed at the main shrine, which must have been freed of its fallen *débris* at no distant period.†

Like the similar Ṣaivite shrine, Déválé No. 2, dealt with in 1906, this more ambitious, though slightly smaller, structure‡ comprised no more than the customary triplet of united yet distinct parts. An outermost *maṅḍapam*, walled in but open to the sky, preceded the *antarála*, or pronaos, and the domed *vimána*, the *garbha griha* or innermost sanctum, both roofed and ceiled with stone slabs.

It still further resembled the sister Déválé No. 2 in being wholly constructed, from basement to dome, of ashlar dressed and moulded, with walls faced exteriorly on similar general lines—pilasters and half pilasters flanking central niches—but exhibiting many artistic modifications in form supplemented by surface adornment not bestowed on the less ornate temple.

In style the architecture of this handsome ruin is pronouncedly Dravidian. Not a finer example exists in Ceylon.

The present condition of the building, whilst precluding hope of the nearly complete restoration of which Ṣiva Déválé No. 2 is capable, is such as to more than justify careful attention to its fabric, the eradication of vegetation, and the replacement of fallen slabs, &c., sufficient to prevent it lapsing into further ruin. But the repairs should be carried out with as little delay as possible.

The cupola—if, as is most probable, it was finished in stone—and the horizontal ceiling of the *vimána* have completely disappeared. None of the slabs have been so far identified amid the fallen members recovered from the *débris* around; all stones which may have formed the superstructure of the antechamber have also gone,‡ but its flat trabeated ceiling is still in position; a considerable portion of the cut-stone facing of the cella's exterior wall on the north has fallen out, exposing the loose irregular rubble packing behind; at other points the walls show clear signs of having spread; the steps at the front (east) entrance to the propylæa no longer exist; the greater part of the wall of the *maṅḍapam* above the lowest courses has vanished; and but one or two images (hardly without exception much mutilated) have survived the evil days when the Déválé was sacked and partially destroyed.

Yet withal the excellent preservation of so much of the maltreated temple as has stood the stress for centuries is surprising.

Inside, the walls of the vestibule and *adytum* are virtually as perfect as ever; as are exteriorly those of the former everywhere, and of the shrine at back except for some lateral bulging.

Displacement—chiefly of wall slabs—was to be expected from the forces of nature alone, though the hand of man is clearly responsible for most of the damage wrought. But on the whole the structure stands at this day so stable that entire rebuilding is hardly essential at any point.

If repairs are taken in hand soon, the ruin should need little attention in future, beyond watching against the inexorable growth of vegetation in the joints and crannies of its granite masonry.

Nearly seventy years ago Major Forbes "visited the Dalada Malegawa (palace of the tooth)."

It had not been then wholly disembowelled. "The outside" was "partly obscured, and the inside nearly filled with rubbish." As there is no mention of any portion of the roof having fallen, the *vimána*, as well as the vestibule, may be presumed to have still possessed its horizontal ceiling "formed of long stones."

We next visited the Dalada Malegawa (palace of the tooth), and found the outside partly obscured, and the inside nearly filled with rubbish.

It is a small building of excellent masonry and neat architecture. The roof is flat, and formed of long stones; and the granite, of which it is entirely built, retains in perfection the admirable sharpness of the original cutting.

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* *Cf.* Rea, *Pallava Architecture*, 1909; Kailásanádha Temple, Plates XXXV., Fig. 1 (figures above Ṣiva); XLI., Fig. 1 (gods as *chauri*-bearers above); XLV. (Bráhma and Vishṇu above); Muktéṣvara Temple, Plates CIV., CXVII. (*chámarakárayó* at side, Bráhma and Vishṇu above, *chatra* over Ṣiva's head).

With the cusped *toraṇa* over the sedent Buddha, *cf.* Rea, *Chálukyan Architecture*, 1896, Plates *passim*.

For figure with arms crossed over breast, in the pose of "Ánanda," *cf. Pallava Architecture*, Plate XLII., Fig. 1.

† Lawton, who photographed the ruins of Poḷonnaruwa in 1871, speaks of broken statuary at the "Daḷadá Máligáwa" as "discovered during the progress of excavations."

‡ Ṣiva Déválé No. 1; total length of shrine with vestibule but without *maṅḍapam*, 26 ft. 10 in. (shrine 18 ft square, vestibule 8 ft. 10 in. by 14 ft.); Ṣiva Déválé No. 2: total length less *maṅḍapam*, 29 ft. 6 in. (shrine 20 ft. 6 in. square, vestibule 9 ft. 4 in. by 16 ft.).

§ The flat mound of brickwork now covering the vestibule may possibly be the only remains of the superstructure

It is said to have been joined together in one day under the personal superintendence of the King Kirti Nissanga, 1193 A.D.

Bears in numbers find shelter amongst these ruins, and this sanctuary had only been vacated by some of them on hearing the noise of our approach. The guides, although armed with axes, as they advanced to the entrance often looked anxiously around, and requested that our guns might be kept in readiness. Before entering the building, the guide, standing on one side of the doorway, put forward his head and gave a loud call; after a sufficient pause to admit of any brother bruin, who might be within, to answer the summons or appear in person, we were permitted to enter.*

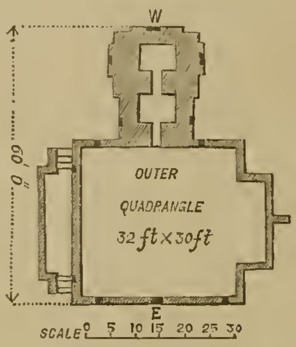
Sir Emerson Tennent and Mr. Birch, who saw the ruin in the fifties and sixties, do not enlighten us as to its condition.

The former redeems a brief and erratic notice by adding a fairly accurate,† if tiny, wood-cut ("Plan of the Dalada Malagawa") with measurements on a scale of 40 ft. to an inch.

Another remarkable building in the same group is the Dalada Malagawa, the depository of the sacred tooth during its enshrinement at Pollanarrua.

The temple originally destined for this purpose was built by Prakrama Bahu, "at a yodun's distance from the palace"; but the ruins, as they present themselves at the present day, so closely conform to the description of the Dalada temple, as recorded in the inscription on the great stone at the Sat-mahal-prasada, as to leave no doubt that this is the identical shrine formed by Kirti Nissanga about the year 1198 A.D. "It had a covered terrace around it, and an open hall decorated with wreaths and festoons, and likewise gateways and walls."

How nearly this corresponds to the ground plan of the ruin may be seen from the subjoined survey.‡



PLAN OF THE DALADA MALAGAWA.

Some twenty years later, in 1868, Mr. Birch dismissed this "beautiful piece of masonry" in these few words:—§

The Dalada Maligawa, or Palace of the Tooth, or sacred relic, was also built by Prakrama, and is a beautiful piece of masonry. Its style is simple, but unique and uniform. It is small and composed entirely of cut stone, remarkably well jointed. Tradition states the granite roof to have been added by Kirti Nissangha, and to have been joined together between sunrise and sunset.‖

Eight years afterwards Fergusson, in his reference to Polonnaruwa, just noticed the structure, but did not do more than draw attention to its manifestly Dravidian form:—

Among its ruins are several buildings in the Dravidian style of architecture, whose dates could easily, I fancy, be at least approximately ascertained. One of these is called the Dalada Maligawa, apparently from its possessing at one time the tooth relic; for it is hardly probable that when migrating southward for fear of the Tamils they would have left their cherished palladium behind them. If it was sheltered here, and this was the first building erected to receive it, it would be a most important landmark in the very vague chronology of that style.¶

Within the next decade the dome and flat roof beams of the adytum seem to have collapsed; but when, and by whom, the *débris* in vestibule and penetrale were removed is uncertain.**

Mr. Burrows, writing in 1885–6, makes no allusion to their excavation:—

Proceeding northwards, and passing by a "sannas," or inscribed stone, on the left, a quarter-of-a mile's walk will bring the visitor to the "Dalada Maligawa"—the gem of Polonnaruwa. This temple, as its name implies, was built to receive the sacred tooth of Buddha when it was brought from Anuradhapura, by King Kirti Nissanga, about 1198 A.D. It is still in wonderful preservation: the clear-cut figures and mouldings on the granite have suffered little from time; and though most of the roof has fallen in, the walls have been very little displaced. The building, which is Hindu in design, consists of an outer quadrangle, and an inner and innermost shrine. The inner shrine [vestibule] still retains its flat roof; and near the left wall is a curious square stone with a round hole pierced in it, probably a "Yoni stone." The innermost shrine, in which the Tooth was probably kept, bears traces of having had a conical or octagonal roof; and near the right wall may be seen the small stone drain which carried off the water after the washing of the sacred relic. In the outer quadrangle there is an inscribed stone near the north wall, the inscription running round all four sides, leaving a blank square in the centre; and near it is an oblong stone pierced with 14 diamond-shaped holes.†† There are also the remains of two grotesque supporters, and several other carvings; and near the eastern entrance various

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* Forbes, "Eleven Years in Ceylon," Vol. I., pp. 417–18. As late as the early nineties a bear was shot at a pond within the City walls only a quarter of a mile from this ruin.

† West stairs, which never existed, given to the southern platform: none of the three entrances to the *mañdapam* shown; *pilla* (spout) marked only on north and as a wall projection; interior dimensions of vestibule and shrine curtailed by excessive depth allotted to uniting doorways.

‡ Tennent, "Ceylon," Vol. II., p. 590.

§ Ferguson, "Souvenirs of Ceylon," 1868, p. 113.

‖ No such tradition exists now; but is justified by the vaunt of that vain-glorious king recorded in his inscription at Viharé No. 3 (*Nissaŋka Dalad i-gé*). See Annual Report, 1903, p. 16.

¶ Fergusson, "History of Indian and Eastern Architecture," 1876, p. 204.

** Perhaps in 1870–1. See *ante*, p. 17†.

†† See *infra*, p. 22*.

broken stone figures have been collected, which were found in the jungle close to the temple. The pillars round the outside of the inner shrines are quite unique, with their spreading capitals, and square bases finished off with cobra heads. Notice also the small external shrines on the south and west side ; and on the north, the spout and square receptacle which carried off the ablution water from the Holy of Holies.*

Neither the Wata Dage nor the Dalada Maligawa have yet been touched, and both are capable of, and much need, extensive restoration.†

At any rate since 1893 (when the Archæological Commissioner first saw the ruin), the Dévâlé structure has presented virtually the same appearance, offering no real obstacle to access through *mañḍapam* and *antarála* into the *garbha-griha*.

This Hindú temple was laid out with the customary precision and conformity to broad universal Southern Indian canons, subject merely to subordinate modifications characteristic of the cult.

The plan of the propylæa, if regular in shape, would form an approximate square, 36 ft. 3 in. from front to back by 34 ft. 6 in. down the north and south sides, at the foot of its basement ; and within the walls at floor level the open area would measure 26 ft. 8 in. by 28 ft. 3 in.

But the continuity of the north side was broken by a bay, 22 ft. in breadth by 6 ft. deep, thrown out from the line of the stereobate on that face, adding 14 ft. 3 in. by 6 ft. 2 in. to the interior space available. This bay is not quite centrally placed, being a cubit nearer the east side of the *mañḍapam*.

To match the projection on the north an oblong platform, of the same length but somewhat broader (22 ft. by 7 ft. 4 in.), was added outside the south wall. A flight of steps mounted at its east end, and from this landing a central doorway through the *mañḍapam* wall gave ingress on this side.

Two other entrances served the propylæa.

The main doorway (at the head of stairs no longer existing) was placed in the middle of the east wall directly behind the *diathyrum*, or passage, through the makeshift *gopuram* built on to the enclosing wall of the precincts.

In every particular the eastern and southern entrances are alike. At both the jambs still stand, though the lintels no longer span them, flanked for reveal by so much of a plain block architrave as the upper half of the basement and the sole remaining course of the wall slabs at bottom provide. The doorway in each case was 6 ft. high by 3 ft. in width.‡ On their inner angles the jambs and lintels were softened by narrow bevelling of *palá-peti*, or lotus-petal, beading, starting from *nága-bandha* ornament at the *congé* above a rectangular block footing.

The opening inserted at the north-west junction of vestibule and *mañḍapam* is virtually a mere aperture cut through the three lower courses of the wall. Its proportions — only 3 ft. 9 in. by 1 ft. 10 in. in width—are so restricted as to necessitate close crouching in passing through.

It is entered from a small landing (3 ft. 6 in. by 2 ft. 2 in. high), at the head of a low flight of moulded steps (1 ft. 2 in. tread, 7 in. riser) ascending from the north.

The facing of this platform quite differs from that of the long landing to the stairs on the south; but both are on a level with the basement torus.

The southern platform was plain and revetted on rectangular lines throughout—squared plinth, dado with half a dozen flat pilaster strips, broad and narrow, and coping (now nearly all gone) recessed above and below—in fact a compressed approximate adaptation of the lowest, penultimate, and second courses of the six which make up the moulded basement of the *mañḍapam*.

The much smaller platform on the north-west—owing to its connection with the shrine's vestibule—exhibits in miniature a moulded and semi-ornate façade intended to copy, with necessary limitations, that of the main building.

The footing comprises rectangular socle and subplinth, ogee plinth covered with *palá-peti* carving, surmounted by short vertical block with *piedroits*, and projecting coping—a pseudo cornice rounded and undercut—which is capped by a small false blocking course slab exhibiting a band of six diminutive *vyághras*.

Both stairs are uniform in possessing four steps ; in each flight the lowest step is moulded and has returned nosing ; and almost precisely similar balustrades, undulating, with faint flutes and helix terminations, flank both sets.

To the stairs of the southern landing alone is given a detached pair of these wavy constructional wings, the left balustrade of the lesser flight being merely outlined on the face of the *mañḍapam* basement : on the other hand the upper steps of the landing to north-west were finished with moulded nosing, whilst those of the larger platform were left plain.

The podium of the *mañḍapam* rises 4 ft. 5 in. in height exteriorly.

Its moulded outlines affect a severe angular simplicity which heightens the contrast with the rich curved lines adopted for the stereobate of the roofed antechamber and shrine.

Virtually the neat basement of *vimána* and vestibule at Śiva Dévâlé No. 2 was reproduced in the *mañḍapam* of Śiva Dévâlé No. 1, with slight modifications making for further chasteness.

The *upapitha* consists of six horizontal members in seven courses—usual socle ; vertical block plinth ; doubly chamfered torus placed directly upon the plinth, but separated from the dado by a straight fillet ; second bowtell—a fascia between fillets—of less projection, and purely rectangular shape ; dividing into two sections the perpendicular dado, which is plain save for its pilaster strips, these being virtually the continuation downwards of the shafts of the wall pilasters ; finally, an angular coping softened by an ovolo.§

The sole difference in point of fact (relative heights excepted) between the members of the two basements consists in the introduction at this propylæa of a string course of small lotus-petal ornamentation for the upper part of the canted torus, and similar, but invected, moulding on the soffit of the coping.

It was natural, therefore, to assume—as indeed proved to be the case—that the vertical wall of the *mañḍapam* also followed with little variation the form of the wall facing to be seen at Śiva Dévâlé No. 2.

* Burrows, " Buried Cities of Ceylon," 1905, pp. 103–4.

† Burrows, Sessional Paper X., 1886, p. 9.

‡ Here and elsewhere at Polonnaruwa, and equally at Anurádhapura, on the surfaces of walls, &c., may be noticed curiously irregular knops left on the stones, after the manner of mortar or cement "screeds." The writer advances the theory that they served as gauge of the depth cut to smooth surface for checking and remunerating the stone-masons. *Cf.* the truncated earth mounds or "deadmen" in railway cuttings.

§ Annual Report, 1906, p. 19.

The naked of the wall was left quite unadorned except where it found relief in a series of oblong niches, edged by semi-pilasters, bisected perpendicularly, and flanked at intervals by taller pilasters, single and cantoned.

Had the structure stood detached from the inner temple, with four entrances, one at the middle of each cardinal face, conforming to the arrangement which holds good on the east and south, the distribution would have required only the multiplication by four of the quartette of niches ranged two and two on either hand of the two chief doorways.

As each of the niches is "supported" by two dimidiated pilasters, with one full pilaster (to either side) on the intervening smooth wall face, in addition to similar but double-faced pilasters serving the corners, this symmetrical arrangement would have provided the quadrangular façades altogether with 8 niches, bordered by 16 half, and 8 complete, pilasters running up to the cornice, exclusive of the 4 duplicated at the quoins.

But, whilst this scheme was followed for half the perimeter, or along the east and south faces, the dovetailing of the pronaos into the back (west) of the *mañḍapam* smothered the inner niches, reducing them on that side from four to two, one to north and south. Moreover, the projection of the blind bay on the north face necessitated the relegation of the lateral niches to its flanks, east and west, and the substitution of a central niche, in lieu of a doorway opposite that in the southern wall.

The *mañḍapam* niches measure 3 ft. 6 in. by 1 ft. 4 in., and are headed by a single stone architrave with horizontal hood mouldings curvilinearly edged above. In design the half pilasters—divided vertically—are *pro tanto* almost exact copies,* reduced to three-fourths (3 ft. 5 in.), of the tall side pilasters (4 ft. 7 in.). Both approximate to those of Śiva Déválé No. 2 described in last year's Report; but are differentiated by recessed necking and vase or bulb underlying the spreading shaft top.

In the dimidiated niche pilasters of Déválé No. 1 the neck, head and capital mouldings (1 ft. 6½ in.) are but 4 inches less than the rectangular shaft (1 ft. 10½ in.), over a height of 3 ft. 5 in. in all—a proportion nearly maintained in the full pilasters, which give 2 ft. 5½ in. to shaft against 2 ft. 1½ in. for upper mouldings.

The main variation between the pilasters of the two temples lies in the introduction at the *mañḍapam* of Śiva Déválé No. 1, of a *kalasa* head to the shaft, above receding and advancing neck fillets; and the adoption of flat-bottomed, in lieu of wholly rounded, cushion (*kumuda*).

In the pilasters on the vestibule and shrine walls of Déválé No. 1 the difference is very pronounced, owing to the shaft, bulb head, cushion, and expanding capital assuming octagonal contour, and taking on surface and invected ornamentation.

The drainage of the *mañḍapam* was effected by a couple of *píli*, or stone spouts, at floor level projecting 18 in. through the second course of the basement—one on the south-west, the other at the return of the north wall to west.

A third *pílla* protrudes at the middle of the northern face of the bay basement, but being on a higher level—that of coping—can only be explained on the assumption that some sacellum once occupied this alcove. Yet at this day there are no traces of any such *ædicula*.†

The western side of the *mañḍapam*, transept-like, overlaps the front part of the roofed edifice, *antarála* and *garbha-griha* conjoined, by 9 ft. 4 in. on either side.

This coalescing of the vestibule's basement and front wall with the back of the *mañḍapam* reduces the exterior wall stretch of the pronaos down its sides to 9 ft. 3 in. or at foot of basement to 6 ft. only.

To this succeeds westwards the stereobate of the shrine, which forfeits its eastern bay by similarly invading the back of the pronaos inside the building.

Divorced from its oblong and narrower vestibule the shrine proper would in plan be truly square, measuring exteriorly at base 18 ft. on each of the four sides as compared with 20 ft. 6 in. for that of Śiva Déválé No. 2. But this quadrature is modified by a shallow central bay, 9 ft. by 10 in., forming, as it were, the terminations of a broad four-armed cross.

Viewed *en elevation* the recessed plane of the wall face presents that subdued appearance which helps to render the lines of these Dravidian temples so pleasing to the eye.

Only a single arched niche (4 ft. 6 in. by 1 ft. 4 in.), with two small pilasters but only three of the larger size (for the re-entering angle of junction between antechamber and *mañḍapam* is blank), breaks the bareness of the north and south walls of the vestibule. In this respect they differ from the wholly nicheless walls of the equivalent pronaos of Śiva Déválé No. 2. Some of the squared bases of the pilasters are merely stippled on their face; others bear, within a plain bordure, foliated vignette of double convolutions and rosettes topped by single peak ornament.

Unlike the façade of the shrine of Déválé No. 2, with its subsidiary projections flanking that in the middle, at this temple the *vimána* walls to either side of the central bay are on one plane save for a pair of full size pilasters, the outermost cantoned. But the broad treatment of the protruded portion follows that of Śiva Déválé No. 2. The corners are held by tall double-faced pilasters, and in the middle a niche (4 ft. 6 in. by 1 ft. 10 in.), with short dimidiated pilasters at its edges, is sunk into the wall face and carried down to the zoophorous dado of the basement. Above, a bossage slab with plain central patera curls down with rounded horns overlapping the niche's cornice.

The stereobate mouldings of the vestibule and shrine, whilst conforming nearly to the respective heights of individual members in the *mañḍapam* basement, differ materially in contour. The angular and almost plain revetment gives place to a graceful combination of rectangular and rounded lines, engrailed lotus-petal moulding at plinth, and a fauna dado in bas-relief.

The rugged simplicity of the three lower functional members—straight-faced ground table, stepped plinth, and vertical block—are retained along the base of the vestibule, as well as of so much of the shrine as runs in squared plane flanking the protruding central bays.

But above this point modification ruled.

The splayed torus, topped by *palá-peti* purfling, and the second dado of tongued form with the *piedroit*-lined block from which it projects, were transformed to a rounded torus of special boldness.

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* The only variation being that the vertical bisection is edged by lappet bands to relieve the bald cleavage.
† Unless the pierced window and inscribed slab once formed part of some fane placed in this bay. See *infra*, p. 22*.

This is surmounted by a continuous dado displaying a procession of *vyághras** in single file framed between an astragal beneath and cyma recta string-course above.†

The stereobate finally terminates in a coping similar to the crowning member of the podium of the *mañḍapam.*

A further refinement, providing additional charm to a revetment of exceptional beauty, was introduced at the three broad rectangular bays which off-set the shrine to north, west (back), and south.

The plain block below the lower torus was converted into an exquisite curvilinear moulding representing large lotus petals, curling well upward, accuminated sharply into clean cut arrises. The extreme hardness of the gneiss from which this pinnated moulding was carved has preserved its edges with marvellous crispness.

Recognizing that the heavily rounded torus must inevitably overpower the delicacy of this graceful engrailed plinth of petrified blossom, the sculptors devised a happy alternative, which though not interfering with the general form of this member along the main basement to either side, softened and adapted the design to the ornamental course immediately below. So the 11 in. bull-nose, reduced to a bowtell of 7 in., was made to slide back, above and below, into the vertical face by cyma recta and ogee moulding.

For the rest the zoophorous dado and coping were left unchanged.

The *vyághras*—mythical feline beasts, horned, and always shown in profile, *passant regardant*, or moving forward with heads turned back—here follow each other outwards to either side of a central *siṇhayá* or lion *sejant affronté.*‡ At the corners of the shrine and its bays the dado of beasts terminates in false beam ends carved like rough *makara* heads, each faced with a square panel on which the figure of a dancing god is shown in low relief.

The richness and variety imported into the stereobate of pronaos and *vimána*, composing the main edifice, was carried upwards in the pilasters adorning the plain wall face.

The proportions of the pilasters are in no way altered from those utilized at the *mañḍapam:* it is in their form and expression, modified and chastened by eliminating much of the stiff angularity and flatness of the plainer design, that delightful change is wrought.

Instead of the purely plain square shaft seen on the *mañḍapam* walls, that of the colonnette runs up as a rectangular base, surface carved in shallow tracery, for one-half (1 ft. 2 in. by 7½ in. section) of its height only, the upper half being stop chamfered into the octagon with the "cobra-knop" (*nága-bandha*) at the scape.

The necking fillets and every member beyond—the *kalasa*, or vase, with its spreading lip mouldings, the *kanṭha* or neck extensions above the intermediate compressed cushion, and finally the *phalaka* capital—each and all, with the exception of the crowning weathered abacus and the corona, assumed octagonal conformation. To add grace the upper part of the *phalaka* bursts out of smug rotundity in an invected fringe of petaliform cusps.

The splayed tripartite bracket-head, which surmounts the saddle-back abacus of the capitals, supports an entablature of two corbelled courses—plain architrave and cyma soffit of *palá-peti*—finished by a heavy oversailing cornice, curvilinear in outline and very deeply incised underneath.

The face of this cornice is broken by a series of dormers not greatly dissimilar to the "chaitya window" ornaments of Ṣiva Déválé No. 2.

There are 22 of these dormer *antipegmenta* in all—4 on the vestibule and 6 on each of the three façades of the shrine—four on the bay (one towards either end in front, one on each right-angled return) and two, closely placed, lining the cornice along the flanking walls.

Directly above the cornice ran a blocking course displaying a frieze of *vyághras* assimilated more or less to the dado on the basement.

What existed above this course is conjectural. Some form of *síkhara* would, as a matter of course, crown the *vimána.* But whether that tower resembled the dome of Ṣiva Déválé No. 2, or differed, or whether it was ever completed in stone, remains unsolved.

The bay of the shrine's southern façade must originally have shown variation from the other two, north and west.

A small squared platform—intended very probably to balance the spout and sink on the north side—was built against the stereobate. This is somewhat ruined, but mortices on its flat top, and traces of a cornice canopy relieved by a frieze of diminutive balusters, which once curled down to a shoe resting on the *phalaka* of the niche pilaster to either side, leave no room to doubt that a tabernacle, or baldachino-shrouded altar, formerly enshrined the central niche.

The altar (5 ft. 9 in. by 3 ft. 2 in.) is nearly complete. Its face mouldings copy those of the platform above the stairs into the *mañḍapam* on north-west. In both, the plinth and coping lines are suggestive of the main wall footings and cornice; but the revetment of the altar was elaborated more fully than that of the stairway landing.

The corner pilaster strips, on a broader dado, are covered with shallow carving in creeper trail pattern (*liya-vel*) of one twist; between are three fronting lions *sejant*, on each of the three faces. The frieze of the false blocking-course, which forms the top of the altar slab, bore in front five *vyághras* moving outward to right and left from a full-faced lion at centre, and seven more of the same quaint beasts on the sides moving north.

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* *Cf.* the Indian *vyáli* (more usually contracted into *yáli*), or horned lion. The *vyághra* (strangely translated "tiger") as seen in stone carvings, is the *gaja siṇhayá* without scroll trunk.

† Of the 11 *vyághras*, with heads looking backwards, on the vestibule dado (south), 4 to the right face west, moving east, 7 on the left *vice versa.* The entire body of the beasts is not shown, only head, neck, and front paws.

‡ On the central bay 6; on each flank 4. If vestibule and shrine were free of the *mañḍapam*, &c., the total number of *vyághras* carved on the dado would be over 70.

On the lowest course of the south wall face of the shrine towards the centre is carved in relief a pair of figurines, repeated opposite to left and right, matching exactly except for interchange of position, &c. These tiny figures seem to represent bearded *guru* and pupil seated in discourse. They wear the tall headgear of the statue cut on a boulder near "Pot-gul Vehera" Monastery (Annual Report, 1906, p. 11). One knee of the *guru* is raised, and one hand held *appaumé*, whilst the disciple raises a hand to his master's shoulder. Both look to the front.

Two small figures, somewhat resembling those of Ṣiva D'válé No. 1 at Polonnaruwa, and similarly duplicated, occur in the face carvings of the south balustrade to the handsome stairs of a Viháré near Thúpáráma at Anurádhapura (Annual Report, 1897, p. 2).

Passing in by the front entrance on the east to the open court enclosed within the walls of the *mañḍapam*, once paved, to right lies the northern bay, where an *ædicula* may have stood,* and to left the second doorway of equal aperture leading in from the elongated landing on the south. At the north-west angle of the junction between *mañḍapam* and main edifice occurs that apology for a third entrance, cramped and huddled away at the most inconspicuous position, seeming to court concealment.

Directly in line behind the eastern ingress to the propylæa, inset, as it were, in its back wall so as to run flush, is presented to view the front façade and entrance of the vestibule to the Déválé.

Here the doorway occupies the relative position of the central niche in the bay projection of the shrine's back (west) wall.

As at the two main entrances to the *mañḍapam* the wall face is broken on each side by a niche bordered by a pair of vertically dimidiated pilasters flanked by a tall pilaster—all of the ornate design confined to the exterior façades of the shrine and vestibule. Below, rising only 1 ft. 10 in. above the floor of the *mañḍapam*, are represented the two continuous upper members of their stereobate—the dado of *ryághras*, capped by the cyma coping.

On entering the roofed building, it is manifest that the antechamber, no less than the adytum was to all intents a huge cubical chest fashioned from granite, squared trimly, except for cornice moulding where flat roof joins straight wall. When the sole double-bolted door on the east giving admission from the *mañḍapam* was shut not a single ray of daylight could penetrate these cells.

In dimensions both the openings hanker after the constricted aperture of the window-like entrance into the *mañḍapam* at north-west, being but 5 ft. 5 in. in height by 2 ft. 9 in. wide. Rectangular at foot, higher the inner angles of the door-frame assume chamfer beading of *palá-peti* with *nága-bandha* escape; as seen at the *mañḍapam* entrances on east and south.

The vestibule was flagged with single stone slabs laid transversely, except near the shrine doorway; walled by six horizontal courses; and ceiled by four massive monolithic beams,† also placed crossways. These limited the pronaos to an interior space 8 ft. in width by 7 ft. 9 in. in depth from front to back and 7 ft. 5 in. in height.

The breast of the adytum pierces the back wall of the vestibule, the façade of which, as stated above, coalesces with that of the *mañḍapam*. But here a single full-length pilaster flanked either side of the plain architraved entrance. Their sheltered position has well preserved the delicate purfled leaf ornamentation of the pilaster capitals.

The penetrale has long been roofless. Originally it had a flat roof of trabeated gneiss slabs, 7 ft. 4 in. above the paving flags, tenoned into the east and west walls as now marked by a series of eight horizontal mortices alternating in depth on either side.

Above this stone ceiling must once have risen a *síkhara*,‡ built up inside in the typical Indian style of doming—gradual reduction upwards of squared spaces by cutting off the corners diagonally with horizontal slabs until the required height was attained. Three squinch beams still in position above the south-east angle of the chamber's walls confirm the adoption of this Eastern method of roof construction.

In plan the interior dimensions of the *garbha-griha* slightly exceed those of its *antarála*. It is exactly 9 ft. 1 in. square in horizontal measurement, but vertically conformed rigidly to the height and wall finish of the vestibule.

The pavement is made up of four great slabs laid in "Flemish bond" fashion—headers and stretchers alternately—yet so as to leave a gap in the middle 3 ft. 1 in. square.

This space is now empty, but manifestly formerly held a *lingam* with its rectangular *argha* pedestal.§ A shallow fan-shaped channelette in the pavement passed the unguents used on the *lingam* through the north wall, along a *somasutra* or stone spout, shaped at the end like a drooping stalk and flower. This discharged at level of the basement dado into a gully (2 ft. 10 in. square by 4 ft. deep) built of dressed stone, ovolo and ogee moulded at kerb.

The *peribole*, or brick-walled precincts of the Déválé, forms an irregular oblong area of about 35 yards in depth from east to west by 25 yards across.

The intention was doubtless to form a right-angled enclosure, but neither the west nor south wall now runs true, and from their rough and ready construction in hap-hazard medley of moulded, cut, and undressed stone, with brick interpolated everywhere, it is evident that they have suffered improvized repairs at some period.

The front, or east, wall‖ is broken at the middle by a portico—the sorry equivalent of the Southern Indian *gopuram*—in design virtually reproducing the ordinary *mura-gé* or *doraṭuwa* of Buddhist monasteries.

This portico does not lie, as do most, both in and out of the wall but is built on to it exteriorly, projecting 10 ft. and covering a lateral breadth of 33 ft. 6 in.

A central passage, 5 ft. wide, mounted by *anabathra*—some half dozen plain stone steps—bisects the portico, giving on either side into an anteroom and descending into the temenos by one or two similar steps.

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* The "inscribed stone" and "oblong stone pierced by 14 diamond-shaped holes" mentioned by Mr. Burrows (*ante*, p. 18) lie here. Neither belonged originally to the Déválé.

The flat slab is inscribed in four concentric lines round a bare space. Though the writing is much weathered, and the name of the king illegible, the inscription is almost certainly one of the many left by Nissaṇka Malla. The record ends: .... *swáminvahansé (pehera) ssántayehi vẹde hiñdẹ nána mé nimavá vadárana ásanayayi* ("The seat on which His Highness .... sat after having bathed and taken repast at the close of *póya*").

The other stone may once have belonged to the *Waṭa-dá-gé*. It is cut on a curve similar to the diapered slabs of the half-walled stylobate of that circular shrine, and framed, pierced, and flowered like the return wing slab at two of the entrances. The slab measures 5 ft. 4 in. by 2 ft. 3 in., and within the framing the voided panel has 8 four-petal flowers and 4 half-flowers in two rows. It may have served as an *hypæthrum*, or fan-light, over one of the doorways to the upper *maluwa* of the *Waṭa-dá-gé*, and later been utilized as a window to the sacellum in the alcove of the Ṣiva Déválé *mañḍapam*. The inscribed stone (also filched from elsewhere) would supply a neat altar slab.

† Even more massy are the two horizontal slabs, carved to required moulding, which span the entrances into vestibule and sanctum. The larger of these granite beams measures 8 ft. by 5 ft. by 1 ft. 5 in.

‡ Proportionately to the *sikhara* of Ṣiva Déválé No. 2 this dome would have made the extreme height of the *vimána* of Siva Déválé No. 1 from the ground, 27 ft. 10 in., as compared with 31 ft. 9 in., at the former.

§ The upper part of the latter alone survives, but has wandered into the vestibule.

‖ Several bronze images (see Appendix E) were unearthed near the south-east corner.

The Dévâlé is situated well back (27 ft.) from this pseudo-*gopuram*.

The *mañḍapam* thus occupies almost the centre of the premises, pushing the shrine back to less than six yards from the west boundary wall, and leaving even less space to pass round the propylæa.

Three small subordinate shrines at least, and possibly a fourth, were included within the *fanum*.

The occurrence of a *kóvil* to right and left rear of the *vimána* at Ṣiva Dévâlé No. 2 had induced expectation of unearthing a very similar pair at the larger Dévâlé.

Not only was this assumption realized, but confirmation has been afforded of the relative position which the minor fane dedicated to Gaṇésha held in regard to the chief shrine at ancient Hindú Dévâlés in Ceylon.

(i.) The *kóvil* to the south-west of Ṣiva Dévâlé No. 2 was self-declared as sacred to Subhramaniyan or Gaṇapati (Siṇ. *Gaṇa Deviyó*), the elephant-headed god, by a low relief seated figure of that deity being exhumed within its cella. And like proof was forthcoming at the similarly located *kóvil* belonging to this Dévâlé.

Just such a slab of much the same size carved in *basso relievo* with an image of Pillaiyár (Gaṇésha) was unearthed *in situ* inside the small sanctum. This sculpture differs but slightly from the other, except for a happy touch—the rat (this god's *váhanam*. or "vehicle") climbing the front of the *ásanaya* on which he sits.

(ii.) The corresponding *kóvil* on the north-west yielded to excavation three pedestals, side by side against the back wall of the cella inside, and a small slab face-cut with the figure of an eight-armed god.

It may be, therefore, taken for granted that this fane, like its counterpart at Ṣiva Dévâlé No. 2, was assigned to Kandaswámi, the elder son of Mahá Déva.

These *kóvils* follow the ground plan of their fellows at the sister Dévâlé (No. 2)—single buildings, the shrines measuring (i.) 9 ft. 6 in. by 8 ft. 9 in., and (ii.) 9 ft. 9 in. by 9 ft. 6 in., respectively, preceded by vestibules of proportionate size.

They were built entirely of brick, except the door slabs, with ordinarily moulded basement. A plain *pílla* pierces the ruined shrine wall on the north. Both have an easterly aspect.

(iii.) The third *kóvil* was built against the north wall near the north-east angle of the temenos.

Its design varied entirely from the others to west. The fane stood on a platform about five yards square, but for some reason hugged one corner: further, it was single roomed with no antechamber, and faced west, with *pílla* to east—all unusual features. The cella space (5 ft. each way) was exceedingly cramped.

As no image was found at this diminutive shrine the particular deity worshipped remains unknown.

(iv.) Of the fourth site to S.E. nothing can be postulated. It yielded nothing.

It is strange that this, the choicest example of the Hindú Temples found at Poḷonnaruwa, if not throughout the Island, should not possess a single line of lithic record to aid towards fixing alike the name of the ruler under whose direction the Dévâlé was constructed, and its real designation.*

Fortunately, as to the period to which it architecturally belongs there can hardly be room for doubt. It almost certainly dates from the 11th century, or 12th at latest.

Mr. A. Rea confirms this assignment, writing of it:—

> The Dévâlé (Ṣiva Dévâlé No. 1) is generally more advanced in plan and ornate architectural detail than the other temple (Ṣiva Dévâlé No. 2). With its pilaster-lined walls and niches for images, it somewhat resembles the detached Subramanya shrine in the great temple at Tanjore. This temple is a Chóḷa structure of the 11th century, and the Subramanya shrine is ascribed by Fergusson to the 12th century.
>
> In this I think he is correct, and apparently Dévâlé No. 1 is of about the same date.†

One question remains unsolved. How did a shrine so manifestly self-declared a temple of uncompromising Hindú design and worship—that, moreover, of its most antagonistic cult, Ṣaivism—ever acquire the appellation of *Daḷadá Máligáwa*, "the Shrine of the Tooth Relic of the Buddha"? Can the Dévâlé, purged temporarily of its phallus and graven images of alien gods, have been for a season allowed to receive and shelter the sacred Tooth, pending its permanent lodgment in a Buddhist shrine worthy of its sanctity? If so—the hypothesis is just possible, but assuredly not more—the tradition may have clung to the structure and been handed on down to the present day unquestioned.

And at that we may leave it.

As with the "Gal Viháré," description of the pseudonymous "Daḷadá Máligáwa" may be allowed to close with the most recent notice, penned by the same incisive and *bizarre* writer who delights to give full play to his vivid imagination of the past:—

> There glimmers far off in the dull twilight green a roof of stone. Beyond the boundary of the citadel lies this half hidden building, lost in a little dell, with weed and bramble circling it round the spray of verdure.
>
> Through the brake I leap and plunge away towards it, never heeding the possibilities of evil beasts that may lurk in all this dense and thorny herbage, full of tiny prickles that adhere to one's legs and work their way through the skin. Behind me, on the raised and walled rectangle [*sic*] the high mass of Thúpáráma, the round bulk of the Waṭa-dá-gé still catch the last dying memories of the sun; I am hastening forward into deep dusk, where the forest looms close on all hands, and grey twilight fills the glade. So, over trenches excavated and then overgrown again with weed, I jump and clamber down to the very precinct of this lost building.
>
> In a cleared hollow it stands plain before me, situated so low that only its topmost parts appear over the green as you approach, and thus until you are upon it, you have no suspicion that any such building is there.
>
> A very beautiful and exquisite shrine is this, too, a small temple, all of carved stone, delicately fitted and wrought. In almost every detail the thing is perfect, and perhaps it is more than fancy that finds Hellenic memories in the purity of its line and the perfection of its proportions. Square and concise it rises, and behind are the wings and porticoes by whose steps and gates one finds admittance to the inner shrine and so through the porch into the inmost naos itself.

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* A short pillar-slab, inscribed in Grantha-Tamil characters, which was unearthed in the *mañḍapam*, belongs to Gaja Báhu II. (12th century), and does not seem to be connected with the Dévâlé. *See* Appendix F.

† A. Rea, Superintendent, Archæological Survey Department, Southern Circle, India, No. 1,411 of November 4, 1910.

Sprouting here and there with green plumes of shrub is the fine stonework of the propylaia; grass springs from the cracks of the pavement, and waves in a thick mat from all the roof. The shrine itself is bare and dark, the ceiling is almost sound overhead; and guardian god alone had vanished from the Holy of Holies, where once his statue sat, throned [*sic*] on the broad flat stones that still occupy the darkness of the adytum.

The three outer faces of the square are finely designed and finely executed, adorned with stately ranks of columns in high relief, and many other embellishments about roof and pediment and cornice.

One thing there is specially noticeable about these pilasters, which tells or suggests a tale: on the lateral faces their capitals and bases are carved and finished; on the front they are merely roughed out ready for the craftsman.

Now, to what catastrophe does this point in the great days of Polonnaruwa—to failing funds, to an artificer's disgrace, to a king's death, or to the savage ruin in which the royal city was overtaken some thirty years after the splendours of P'rakram' the Great?

Tradition calls this lovely jewel of stonework the Daladá Máligawa of Polonnaruwa, asserting that this was the shrine of the Tooth-Relic. Tradition here, as so often in hardly re-discovered Polonnaruwa, lies; for this temple is not Cinhalese, but Tamil of the finest; it is not Buddhist, but Hindu; it is not a shrine of the Tooth-Relic, but a small temple of Siva the Destroyer. The Tooth-Relic, we know, was treasured in the Waṭa-dá-gé, and in all probability this Sivite shrine, so beautiful and ornate, is some family chapel [*sic*] of P'rakram' Bahu the Great, who, for all his cult of Buddhism and its ancient monuments, never swerved, so far as we are told (and, of course, we should be told with a flourish of trumpets if he had), from the faith of his Indian fore-fathers.

It is indeed characteristic of Oriental tolerance that such a monarch as P'rakram' should thus revere and foster the faith of the land while adhering to his own: and, no less, that so omnipotent a Church as that of Lanka should have not only accepted the benefactions of an infidel, but also have allowed his own shrines to stand close to the churches of the True Faith.*

Restoration and Conservation.

"Thuparama" Vihare.

At this fine Buddhist viháré of the 12th century the remaining portion of the fallen back wall of the shrine was rebuilt and re-united with the vaulted roof in 1906,† and the wide central and two lateral cracks strongly filled in.

In 1907 the longitudinal crack along the entire soffit of the shrine's arched roof (which has to bear up a tower estimated to weigh 130 tons) was joined up, as well as the gaping and extensive cracks penetrating to the roof through the bearing walls, haunches, and crown, of the entresol passage between vestibule and shrine.

Two other hardly less dangerous cracks in the north face of the shrine outside, also extending to the roof—one at the west end, the other at its junction with the vestibule—have been cleaned and refilled in brick and cement masonry.‡ In addition the exterior half of yet another formidable crack has been similarly treated: this runs upwards up to the roof from the relieving arch above the lintel of the stone door frame at the entrance through the north wall of the vestibule.

Before the flat roof and its immensely heavy tower can be safely meddled with, prior to final strengthening, like cracks in the east face of the viháré remain to be treated.

The narrow staircase through the south wall of the vestibule was rebuilt in 1906. An iron railing has now (1907) been fixed on the off side of the return steps, which mount west from the landing at the head of the lower stairway, to ensure the due safety of visitors ascending, most of the roof and part of the upper wall of the vestibule having fallen on this side.

The heavy lintel of the tall stone *Atticurge*, or inwards inclined type of, door frame§ admitting into the shrine from the pronaos had snapped near its middle owing to the undue strain put upon it, despite the discharging arch above; below, the wide door sill was split into three pieces and had buckled from the pressure of the side walls of the inset arch in which the door frame was placed.

A couple of iron planks, 6 in. wide by 1 in. thick, have, therefore, been tailed well into the head of the jambs immediately under the lintel, and the narrow interstice filled with cement. This support is not noticeable, except to close scrutiny, and the lintel has been rendered permanently secure.

Of the sill the broken pieces were taken up and relaid in cement, the whole slab being then cased in between strips of concrete. The repairs are as unpronounced as those of the lintel.

Wata-da-ge.

The close of the 1906 season saw this unique "circular relic shrine"—without exception the finest structural monument of Buddhistic architecture in stone to be seen in the Island—restored in its upper part along the north-east and north-west quadrants, including the three highly ornamental stairways at the cardinal points, north, east, and west. Further, the bay portico to north admitting on to the circular *maḷuwa*, or stone paved platform, was rebuilt.

In 1907 the restoration of the Waṭa-dá-gé (the central dágaba excepted) was carried to virtual completion, as far as practicable, by the resetting of the ornamental stylobate round the south face from west to east, and the rebuilding of the distorted southern stairs.

The south-west quadrant proved to be the most damaged of the four. Many of the diapered slabs of the stereobate being badly broken, its renewal gave much trouble; but has been satisfactorily accomplished. It was found necessary to completely dismantle the staircase giving access to the upper platform from the south before resetting its steps.¶

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* Farrer, "Old Ceylon," pp. 183-5. † Plate XXX. ‡ Plates XXXI., XXXII.

§ Height of opening 11 ft. 6 in.; width at top 4 ft., at bottom 5 ft., or a slope of virtually 1 inch to the foot. The tall brick piers on either side of the front entrance to "Jétawanaráma" Viháré were built with inclination inwards following the same sloping feature.

Gen. Cunningham and others have called this an Egyptian form. No Egyptian doorway has sloping jambs. The Pelasgi used that form, but derived it from stone constructions. The Indians only obtained it from wood.—Fergusson, *History of Indian and Eastern Architecture*.

‖ Plates XXII., XXIII., XXIV. ¶ Plates XXV., XXVI.

Besides the refixing of the stone revetment and broken pillars of the higher platform, the whole of the pavement slabs of the lower *maḷuwa* have now been taken up and relaid.*

Finally, the circular retaining wall of the platform (temporarily replaced in 1903) has been rebuilt, the *makara*-headed gargoyles which drained the platform refixed all round, and all work pointed in cement.

Some patching up of the ruined dágaba mound and lofty brick wall encircling it remains to be done, as well as of the wings to the four entrances.

An excellent bird's-eye view of the Waṭa-dá-gé, as so far restored, is obtainable from the roof of " Thúpáráma " Viháré.†

CENTRAL PROVINCE.

MATALE DISTRICT.

SIGIRIYA.

Clearing.

The whole of the area within *Sígiri-nuwara* to the west and north of the Rock was re-cleared by village labour in 1907.

Next season it is hoped to clear afresh so much of the old city confines on the east (marked by a high ramp, which have become overgrown with dense impenetrable jungle) and the pair of Mápágala rocky hillocks to the south.

Restoration and Conservation.

Gallery.

(i.) The ruined " Lion Staircase House "—through which the stairway mounts by right-angled turns to the foot of the iron ladders leading to the summit of the Rock—has been gradually washing away since its excavation in 1898 owing to the action of water falling on the exposed brickwork from the Rock above.

It had become evident that to save the structure drastic action was necessary, and that as soon as possible.

In 1907, accordingly, as a first step, the high side walls flanking the stairs and landings which bulged in places were rebuilt plumb.

The western slopes of the brick structure, long worn to a mere mound and deeply scoured by the continuous fall of water from above during wet weather, will, if all goes well, be attended to next year, and those on the east in 1909.

It is absolutely essential, to make the brickwork quite safe, that it should be refaced everywhere in strong laid masonry, if ascent to the summit of the Rock is to be kept open.

(ii.) Preliminary work was also commenced with the view of diverting the water, which after heavy rain falls over the cliff down a fissure in the Rock scarp on to the Gallery wall near its north-west end, and is endangering its stability.

Partial protection will be given at this point by concrete kerbing fixed on the Rock at the edge of the terrace to the west a hundred feet below the summit. But the trouble is deep seated and may need more elaborate remedy.

Plan of Sigiri-nuwara.

A complete Plan of the old City, as surveyed by the Archæological Department, is issued with this Report.

It has been executed with great care, in order to furnish a reliable detailed guide for visitors desiring to explore the nooks and corners of the entire area covered by the *enceinte* within the ramparts (Siṉ. *bemi*) on the west of the Rock as well as to the north and east, besides the connected Mápágala rocks lying south.

The limits of the Citadel on the summit of *Sígiri-gala*, of the Inner City, once strongly walled in, and of the Outer City, bounded by the quadrangular circumvallation, are clearly defined by coloured contour lines inserted in the Plan.

CIRCUIT WORK.

(i.) In 1905 Mr. J. Still, Assistant to the Archæological Commissioner, completed a profitable tour through the Eastern Waṉṉi of the Northern Province.‡

Before leaving the Island on furlough from July, 1907, Mr. Still undertook and carried out similar exploration in the Western Waṉṉi during April and May.

The results have proved disappointing, this side of the Northern Province being seemingly almost barren of archæological sites of any importance.

Tirukétiṣvaram offers the most promising field of research, if excavations could be carried down deep, and over a considerable area. The surface has been more or less exploited already.§

(ii.) The Archæological Commissioner had himself paid a passing visit to the jungle-buried ruins of Medirigiriya in the Siṉhala Pattuwa of Tamankaḍuwa during his circuit through that district in 1897. The prior claims of Poḷonnaruwa have hitherto stood in the way of his personally making a fresh excursion to this most interesting, and virtually unknown, site, which justly deserves full examination.

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* For Grantha-Tamil records discovered on the east stairs and pavement of the Waṭa-dá-gé see Appendix F.

† Plate XXVII.

‡ Annual Report, A. S., 1905, pp. 24-38.

§ For notices of Tirukétiṣvaram see C. A. S. Journal X., 1887, No. 35. In 1894 some Chetties acquired right to exploit the site from the Government. In the course of desultory excavations images of Buddha, &c., and an inscribed stone were unearthed. The Chetties, failing to discover Hindú sculptures, seem to have abandoned their quest.

Meanwhile a preliminary examination of the ruins was decided upon: and this has been well executed by Mr. D. A. L. Perera, Head Draughtsman, Archæological Survey.

Mr. Perera brought back detailed drawings and a dozen photographs of the ruins,—in particular of the "Waṭa-dá-gé," a conjener of that at Polonnaruwa.

The descriptions by Messrs. Still and Perera of their respective tours are incorporated in this Report.

EPIGRAPHY.

(i.) Parts II. and III. of the "*Epigraphia Zeylanica*" were published during 1907 by Mr. D. M. de Z. Wickremesinghe in England.

Part II. contains one slab and two rock records, with Plates:—

1. Jétawanaráma Area (Anurádhapura): Slab inscription of Kásyapa V. (10th century A.D.).
2. Mahá Ratmalé (N. C. Province): Rock inscription of Mahallaka Nága (2nd century A.D.).
3. Perimiyan-kuḷam (Anurádhapura): Rock inscription of Vasabha (1st century A.D.).

In Part III. are given, accompanied by Plates, three slab records:—

1. Mahintalé (N. C. Province): Two inscribed slabs of Mahindu IV. (early 11th century).
2. Jétawanaráma Area (Anurádhapura): Slab inscription of Mahindu IV.

The Government has decided to place Mr. Wickremesinghe under the direct supervision of Dr. A. H. Macdonell, Boden Professor of Sanskrit at Oxford. This step will, it is believed, lead to the "*Epigraphia Zeylanica*" being issued more regularly than hitherto.

(ii.) Locally, the Archæological Survey continued during 1907 the collection of eye-copies and "estampages" of the lithic records of the Island. These "squeezes" will be photographed, and the negatives made available for the "*Epigraphia Zeylanica*" as required.

Many important inscriptions have thus been secured from the Western, Southern, and Central Provinces in the course of the year.

This desirable work will be carried on steadily from 1908, it being of high importance to secure copies of the Island's ancient and mediæval epigraphs before the fatuous treasure hunter destroys such of these old records on stone as are still decipherable; for they possess much value to the student of Sinhalese and Tamil palæography and philology.

MISCELLANEOUS.

Archæological Finds.*

An exceedingly fine set of bronze images, varying in height up to 3 ft., was unearthed at Siva Dévâlé No. 1, during the season's work at those ruins.

The bronzes are perfectly preserved, and as specimens of skilled art work in metal are magnificent, alike in the spirited action they exhibit and in finished detail. All relate to the worship of Siva.†

The most striking is the figure of Mahá Déva (Siva), in a halo, dancing on the Daitiya, Trípurasura, whom he slew after a combat lasting ten days.‡

A few unbroken stone figures of Hindú deities, both in *basso* and *alto relievo*, were also exhumed, besides many fragments.

NORTHERN PROVINCE.

WEST WANNI.

The results of the recent circuit in the West Waṇṇi of the Northern Province are so meagre that they do not amount to sufficient to furnish a full report. Save at Tirukétiṣvaram, all I found were inscriptions, which were copied to the best of my knowledge of the old characters.§

It seems that the Western half of the Waṇṇi, lacking rocks and hills almost entirely, shows few, if any, traces of very early occupation. The only cave with a drip ledge which I saw was at Pávat-kuḷam, quite near to Vavúṇiya.

The next oldest ancient remain was the fragment of an inscription of the 2nd or 3rd century A.D., which was dug from the bund of the "Giant's Tank."

The rest of the remains were of the 9th (or perhaps 8th) to 12th centuries, and consisted almost entirely of pillar inscriptions. Of these latter, I fancy a good many exist; but the country is very wild, and a great deal of time would be required were each one heard of to be searched for.

Tirukétiṣvaram itself is disappointing. Although I spent a fortnight there I was unable to discover any ruins save brick and mortar buildings of the 11th or 12th centuries A.D., perhaps even later, and these of the plainest description.

The chief feature of the place is its stretch of sand dunes where a copious *débris* has been washed up to the surface by the monsoons of centuries. This contains coins of various Páṇḍiyan and Chóliyan types and a few Sinhalese *massas*. The commonest coin is of the "bull and fishes" type. There are also found innumerable fragments of glass bangles and of other objects of glass, many pieces of glazed pottery, and carved chank shell bangles.

Of all of these, I made a large collection.||

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* Plates XX., XXI. The carved figures unearthed in 1906, at the other Siva Dévâlé (No. 2), comprised:—Súriya, Kali and Mahésuri, Kandaswámi (headless), Ganésha—all on slabs—and three Nandi bulls of one size in full round.

† Appendix E.

‡ This at least is the explanation of a similar bronze given by Moor (*Hindu Pantheon*, 1864, frontispiece and pp. 35, 37). But *see* Appendix E.

§ The name and regnal year of the kings by whom the grants were made can be read from some of Mr. Still's eye-copies. But the texts, as copied, need checking with the records on the pillars, or with estampages taken from them.—*Archl. Commr.*

|| See *infra*, p. 29.

April 20, 21.—Anurádhapura to Mán-kuḷam *via* Madawachchi.

Vengala-chetti-kulam.

April 22.—Travelled on to the Kala-oya, where I camped. The country is covered with dense jungle, and there are very few villages. At Vengala-chetti-kulam I stopped and inquired about ruins. At one place near a few pillars are said to stand in the jungle; but it was too late to go and see them to-day, and it did not seem worth while returning for so small an object.

Malwatu-oya.

April 23.—This morning I explored the river bed for a mile or two to the south and found nothing. In the afternoon I went up the river north and examined two sites of bridges.

The first is half a mile from the bridge, and consists of only a few mortice holes cut in the rocks.

The second is two miles above the bridge, and of more interest. A fairly large anicut built of roughly squared stones of large size formerly turned the water of the stream into a channel which flows north-west. All the centre of the anicut has been washed away, but on either side of the river considerable portions remain undamaged. It is of rough construction, built throughout of large blocks of wedged stones, laid dry, and without any system of bond. Its length was probably about 80 to 100 yards. The width was about 21 ft., and the height in the highest part that remains is nearly 9 ft.

Immediately above the anicut a double row of rock-cut sockets cross the stream at a different angle from the anicut. A stump of one of the stone pillars all must once have held still remains.

Nalla-tanni-irakkum.

April 25.—A villager took me to a ruin this morning, about two miles from Nalla-tanni-irakkum and near the Arivi-áru (Malwatu-oya). A large area, several acres, is covered with mounds, out of which the rain has washed quantities of pottery fragments, tiles, and bricks. Another and higher mound has a square brick and mortar structure on the top of it, and looks altogether very like a dágaba with part of the tee standing.

Moved on camp to an open space where the road crosses the *ḙla* about six miles from "the Giant's Tank."

April 26.—Took out coolies in the morning and cleared a part of the ruined site visited yesterday. The mound turns out to be not a dágaba, but a natural mound, on the summit of which was built a brick and mortar house or temple of the Poḷonnaruwa period. The place goes by the name of "*Umai-kóvil*," which means literally "dumb temple"; but more like is a corruption of Umá, or Umá Dévi, the Hindú goddess from whom sprang all the various incarnations of Káli.

In the afternoon I was taken by a villager to what he believed to be an anicut built across the river. It turned out to be a ridge of natural rock, so split up as to seem artificial.

Murungan.

April 27.—Moved on to Murungan, where the Irrigation Engineer in charge of "the Giant's Tank" lives.

"The Giant's Tank," greater in acreage than Minnériya and Kalávḙwa, is most disappointing. Constructed in an almost flat country, it entirely lacks all picturesqueness. But under so huge a reservoir there will probably be ruins.

In the afternoon I visited a supposed ruined site near a channel, being constructed below one of the sluices, but found nothing but a certain amount of brick *débris*.

April 29.—Near the Engineer's Office there are six inscriptions brought in from the bund of "the Giant's Tank," where they were found during the repairing of the breach, known as *sinna odaippu*.

I spent the whole day cleaning these and making eye copies of them. The oldest appears to belong to about the 4th century A.D., and the latest is one of Parákrama Báhu I. (12th century).*

Ponari-kulam.

April 30.—I visited a place named Ponari-kuḷam, where there was said to be a ruin. There is only a mound with fragments of brickwork showing on the summit. It is curious that so huge a tank should not have had a large settlement near it.

Mannar.

May 1.—Went to Mannár.

May 2.—Copied the pillar inscription in the Kachcheri. Mr. Browning, the Assistant Government Agent, is on circuit; but I was informed that the pillar was found at Mántai. It is unfortunately fixed in the cement floor in the corner of a room so close to the wall that it is very difficult to copy the last side. Without any exception this is by far the best preserved pillar inscription I have ever seen. It ought to be placed in the Colombo Museum. I made a copy of its contents and some squeezes.†

May 3.—This morning I photographed the large standing Buddha in the Residency grounds. It stands 8 ft. high and is cut from a rather fine gneiss. The left hand and the whole right arm are missing. The image came from Mukkarayan-kuḷam near "the Giant's Tank."

The grounds contain a number of small images, most of them obtained at Mántai, I am told.

Mantai.

In the afternoon I moved camp on to Mántai. We arrived there late, and I have not yet had an opportunity of examining the ruins.

April 4.—Engaged a guide and set out to see the ruins.

After spending a whole day wandering through scrub and thorn, I have gained some idea of what there is to do here. Above ground there is very little, though I am told that there is more to be seen in the scrub.

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* All that can be gathered from Mr. Still's copies is that (*a*) one pillar inscription belongs to "Abhá Salamewan," 1st (?) year; (*b*) that a second to Parákrama Báhu I. (*cf.* Padaviya pillar-slab. Annual Report, 1891, p. 12, No. 77); (*c*) and that a third record is in Grantha-Tamil characters.—*Archl. Commr.*

† Pillar of "Siri Sang Bo" (Sena II., 866–901 A.D.), 12th year, Medindina, 10th day, dark half.—*Archl. Commr.*

Tiruketisvaram.

Tirukétísvaram, as the ruins are called, is situated on rather rising ground in a country of scrub and sand and salt lagoons. Its area is very difficult to guess, but there are probably not less than 300 acres which may be said to have certainly been a town.

A great feature of the place is the stretch of sand hillocks on the eastern side of the principal ruins. This space is bare of scrub, and is absolutely covered with *débris*, a little brick, and a very few tiles; but quantities of pottery, glazed and unglazed glass of various colours, chank shells and ornaments made from them are to be had for the trouble of picking them up. A few coins too were picked up by the coolies, but they are so green and caked that I cannot at present identify any, save two or three "bull-and-fishes" coins. I shall make a collection of the fragments of all the different sorts of ware on this open space, most of which seems to me to be imported.

April 5 to 9.—Cutting tracks through the thorn and clearing round the chief ruins.

I put on men to collect coins, glass, beads, &c., of which they brought in a considerable quantity.

April 11.—We have now cleared round several enormous pits which were dug by some wealthy Tamils in the search of the reputed lingam. They had, I am told, about 300 coolies at work for six months. As the result of their clearing the place has grown up thick with thorns. Their excavations seem to have been almost entirely unsystematic and quite wasteful. They apparently chose some spot by the aid of a soothsayer and then dug an enormous pit there. When this proved futile, they did the same in another place. I have cleared two of these places, and have found nothing. They give the depth of the deposit of *débris* however, which is about 8 or 9 ft. Allowing for the collapse of fairly large buildings, this is not more than is to be expected in a place which is believed to have been in existence for over 2,000 years. But the ruins above ground are all comparatively modern. All brick and mortar of the Polonnaruwa period.

April 13.—Started excavation in the *débris*-covered sandhills, but to my surprise found that, save on the very surface, they contain practically nothing.

The surface is completely covered with *débris*, chiefly fragments of pottery, but below the surface there is only sand. This is at first rather hard to account for. But I think it may be explained thus. Originally there were houses of somewhat humble materials all over this space. For centuries they crowded here as the less important part of the town. After the place was deserted there remained here densely packed buildings standing on soil which held the pottery of centuries, all the fragments of everything imperishable. The buildings were flimsy and soon rotted and were washed away. But the soil beneath held its wealth of fragments. Then as the crust of the earth crumbled, cracked, and being light was washed and blown away, the rain got at the *débris*-filled sand below. From between the pieces of brick and of pots and all the other imperishable matter the sand was washed away by generations of monsoons, and all the hard things came to the top. Thus all the depth of *débris* has become spread out on one level. Having discovered this I gave up digging further into these sandhills.

April 14.—One of the buildings cleared seems to have been a *pilima-gé*. There is the plinth of a large image, and several fragments of sedent Buddhas. Into this building, which is of the 11th and 12th centuries, I have dug trenches. We found a well preserved sedent image of Buddha about 22 in. high. The features have been damaged, but it is otherwise nearly perfect. An interesting feature is that red plaster still adheres to the image, showing that the (to us) objectionable habit of the Sinhalese of thus disguising stone images is an old habit. Probably all the fine stone images at Anurádhapura were once thus coated.

April 15.—Cleared a last building near to the camp. Like all the others this is built of brick and mortar, and is not earlier than the 11th century.

Tirukétísvaram is a disappointing place. The ruins actually above ground are very insignificant, and of comparatively modern date. Below ground, judging from the vast excavations of the Tamils, there is nothing but a *débris* of featureless scraps.

The one interesting place is the stretch of *débris* covered sandhills. Continual search has enabled me to collect typical samples of all that exists here. Many coins have been found, and I have partially cleaned them. Before they are properly cleaned by the galvanic process, which will be done on my return to Anurádhapura, all that can be said is that the common forms found in the rest of Ceylon are almost wanting. The "bull and fishes" coin, of which there are at least four completely different varieties, predominates. I think there may be several coins either quite unique, or at least not previously found in Ceylon.*

Vidattal-tivu.

April 16.—Shifted camp to Vidattal-tívu. There are no ruins here. The coast is flat and uninteresting and there are few, if any, signs of ancient occupation.

April 17.—Moved on to Mayilati-villu. The road is very bad.

April 18.—A honey hunter, who was camped there, volunteered to show me an ancient well and some old bricks at Kanchurai-villu, about 1½ mile away. There is a well, but it has all caved in, and the sides have collapsed. The ancient bricks are mere *débris*, and of small extent.

Palampatti.

April 19.—Moved on to Palampatti.

The villagers know of some ruins at Maligé-nirávi-kulam in the jungle about 5 miles away.

Niravi-kulam.

April 20.—Got a guide and went to Nirávi-kulam. There is a great breach, and the bed of the tank is nearly all forest, but the bund is a large one, and there must at one time have been a considerable sheet of water.

On the bund, at the eastern end, there are a few wedged pillars which may have been almost anything. There is not enough left to judge. Half a mile from this, below the bund, there is a well preserved ruin which originally had 24 stone pillars. Portions of the brick walls are standing, and are in style somewhat anterior to the majority of the buildings at Polonnaruwa, being laid with a little

* See *infra*, pp. 29, 30.—*Archl. Commr.*

mortar. In the neighbourhood bricks and clusters of pillars testify to the existence of a somewhat extensive monastery.

After some searching the villager found a pillar inscription which he had seen once or twice before. It was then too late to copy it, so I returned to camp.

April 21.—Returned to the jungle and copied one side of the inscribed pillar. It was necessary to cut down several trees, and finally to dig out the stone.

April 22.—Finished copying the inscription* and returned to Palampatti.

April 23.—Heard of another inscription 2 miles from Palampatti. This too had to be hunted for, as the villager who knew of it had only seen it once several years ago. We found it, and I copied it.†

Pokkara-wanni.

April 24.—Moved on to Pokkara-waṇṇi. About 1½ mile from the village I was shown some ruins. A small ruined dágaba and several rough stone foundations on a broad stretch of slab rock. There seems to be an ancient road leading north-west from the place.

April 25.—Visited a ruined site some 1½ mile south of the village. There is nothing to see above ground but a small dágaba and a few large stones in which socket holes for wooden pillars have been cut. The dágaba has at some time been dug into. But the villagers assert that the attempt to extract treasure was foiled by the sudden mysterious appearance of black hornets, which drove the excavators away. There is nearly always some such tradition regarding the miraculous preservation of supposed treasure in dágabas.

In the afternoon I visited a solitary rock called *Ánai-kal*, or "Elephant Rock," about a mile from the village. It is the first of the steep rock outcrops I have met with since leaving the coast. There is nothing on it.

Kovil Puliyan-kulam.

April 26.—Moved on to Kóvil Puliyan-kuḷam.

April 27.—Copied a pillar inscription in a chena, a mile from the village.

Puwarasan-kulam.

April 28.—Moved to Puwarasan-kuḷam. I could hear of no ruins, except five miles away on the north-east, and did not visit them, as my path lies south.

Kal-aru.

April 29.—Camped by the Kal-áru. On the way I passed a stretch of slab rock with a ruined Dágaba on it.

April 30.—Copied a pillar inscription, which was found by the Vel-Vidáné of Maḍawachchiya-kuḷam after some difficulty. The Kórála of Púmáḍu knows of one or two more ruined sites and of one inscription, but was too ill to show them to me. He says no one else knows their exact position.

Periya Oluk-kulam.

April 31.—Passed through Periya Óluk-kuḷam, where there is a stone bridge very much ruined. This tank is really part of Pávat-kuḷam, and the bund shows that a tank of enormous size—several thousand acres in all probability—must have existed here once.

Pavat-kulam.

I stayed the night at a little group of rocks just below the north end of Pávat-kuḷam. There is a small ruined dágaba, and a cave with a drip ledge. The rock which forms this cave has collapsed, and if there was any inscription it is buried.

June 1, 2.—Walked in to Vavúṇiya, and returned by train to Anurádhapura.

JOHN STILL,
Assistant Archæological Commissioner.

"Finds" from Tiruketiṣvaram.

[The following rough list‡ is the only description of the "finds" of pottery, glass, &c., available.]

Pottery, &c.

No.			No.		
1	..	Chanks.	17	..	Garnet.
2	..	Chank bangles.	18	..	Amethyst.
3	..	Sea-shells.	19	..	Green marble.
4	..	Pieces of chanks.	20	..	Black stone.
5	..	Slates.	21	..	Corroded iron (?).
6	..	Granite.	22	..	Green glass.
7	..	Crystals.	23	..	Pieces of iron.
8	..	Glass bangles.	24	..	Enamelled pottery (green).
9	..	Pieces of glass (green and blue).	25	..	Pieces of china vases.
10	..	Cornelian.	26	..	Enamelled pottery.
11	..	Glass lumps (green and blue).	27	..	Carved coral stone.
12	..	Coloured beads.	28	..	Terracotta dwarf.
13	..	Pieces of glass (dark green and dark blue).	29	..	Tiles.
14	..	Glass bangles (green and yellow).	30	..	Miscellaneous pottery.
15	..	Pieces of copper.	31	..	Terracotta finials, &c.
16	..	Coloured crystals.			

* Belongs to "Abhá Salamewan" (Kásyapa V., 929–939 A.D.), 3rd year, Binara, 3rd day, bright half.—*Archl. Commr.*

† Dated in the 7th year, Bak, 13th, waxing, of "Abhá Salamewan."—*Archl. Commr.*

‡ Left by Mr. Still in the boxes when he deposited them at the Colombo Museum before going on furlough prior to resignation. The Museum has not yet dealt with the "finds."

[Mr. Still took to England the coins (all copper) found by him at Tirukétisvaram, in order to have them identified at the British Museum. The "Department of Coins and Medals" divided the coins into seven lots as quoted below.]

Coins.

1. *Kurumbar* (coin): Elliott, Plate II., 58.
2. *Pallava* (coins): obverse, bull; reverse, flower pot.
3. *Chéra* (coin): obverse, bull; reverse, elephant.
4. *Páṇḍiyan* (coins, three types): obverse, bull; reverse, fishes.
5. *Chóḷa* (coins, three types): obverse, standing figure; reverse, seated figure, fishes, and legend.
6. Coin: obverse; legend, *Dharma-rája*.
7. Coins: illegible.

[M. R. Ry. Rai Bahadur V. Venkaya, Avargal, M.A., Government Epigraphist for India, has since kindly favoured the Archæological Commissioner with the following further notes on the coins.]

Tirukkédícharam is an ancient place mentioned in the Tamil poem "*Dévāram*" as a temple in Mátoṭṭam, and, as such, must have existed in the 7th century A.D.

Besides, the Sinhalese king Mánavamma sought help in regaining his throne from the Pallava king Narasiṇhavarman I., who flourished in the 7th century A.D.

Consequently, Pallava coins, or even earlier ones, might be found in Ceylon.*

But the distinction between Kurumba and Pallava is obscure. Elliott's No. 58, which the "Kurumba" coin of Tirukkédísvaram resembles, bears apparently a tiger on the reverse.

The tiger was the emblem of the Chóḷas, and seems to be figured on the seals of a few Pallava copper-plate grants also. Consequently it remains doubtful if such coins have to be assigned to the early Chóḷas or to the early Pallavas.

The Pallava crest was the bull. But all the coins ascribed to the Pallavas by Elliott bear the lion on the obverse.

Of the Páṇḍya coins with the couchant bull, the Rev. J. E. Tracy remarks: They are "sharp in outline and vigorous in execution. They seem to me to belong to a period perhaps a century earlier than the Sinhalese invasion" (*Madras Journal of Literature and Science*, 1887–88, p. 144).

About the remaining three Páṇḍya coins I am unable to offer any remarks as to their date.

Of the Chóḷa coins, two have the fish on the obverse, and I do not see any reason why they should not be treated as Páṇḍya coins.

I do not know to whom the coin with the legend "*Dharma-rája*" has to be assigned. But if the obverse really bears a standing bull, as I think it does, this emblem would connect it with Elliott's No. 150, which bears on the reverse two fishes and a sceptre between them.

Of the illegible coins, I think the biggest bears two fishes on the obverse, and a horse or a bull on the reverse. If it is a horse, it may be compared with Elliott's No. 142. I am not able to make out the rest.

Most of these coins do not bear any legends, and hence my difficulty in identifying them satisfactorily.

NORTH-CENTRAL PROVINCE.

TAMANKADUWA.

Medirigiriya.

[*August 19, 1897.*—This most picturesque site† lies in the very heart of the forest, 6 miles from Divulaṇkaḍawala, the nearest village.

Mẹdirigiriya is an extensive rock outcrop, not very high, bifurcated by jungle into two stretches side by side. There are ample remains on one rock, *simá pahura* (boundaries), a fair-sized dágaba, cave, pillared ruins, and an inscribed pillar of "*Abhaya Salamewan*" (Kásyapa V., 929–939 A.D., third year).

But the gem of Mẹdirigiriya is its "*Wata-dá-gé.*" This beautiful shrine stands on the highest point of the rock surrounded, like its known prototype at Polonnaruwa, by a slab wall carved with surface ornament, and three concentric rows of graceful columns (68 in all) of the type seen at Thúpáráma and Laṇkáráma dágabas, Anurádhapura. The inner and second row of pillars bear single lions and pilasters on their capitals, the outermost posturing *ganas* (dwarfs). In height this row of columns is but 9 ft. 9 in., while the two inner rows reach 16 ft. All are octagonal, and all are unbroken, save four; but several have lost their spreading capitals. Within the circle of pillars, seated on an *ásanaya*, is a Buddha in stone, probably one of four, cardinally placed with their backs to a small central dágaba. The design on the stone slab wall encircling the dágaba and columns is the "Buddhist-railing" pattern; in this differing from the flowered ornamentation of the Polonnaruwa "*Waṭa-dá-gé.*"

Undoubtedly Mẹdirigiriya merits thorough clearing, excavation, and the restoration of its choice "*Waṭa-dá-gé.*"‡]

October 17, 1907.—Started for Mẹdirigiriya with half a dozen Moors and Sinhalese for axe and katty work, and six other coolies (Tamils and Moors) with pickaxes, mamoties, &c., for excavating. All necessary plant, camera, paulins, cooking utensils, and provisions for about five days were taken in a cart.

The minor road from Tópáwẹwa to Divulaṇkaḍawala (17 miles) is very bad. Near Hatamuné the cart upset, while going down the bank of the *oya*. Most of the chatties, &c., were broken to pieces. The cart had to be unloaded before it could be raised.

We reached Divulaṇkaḍawala about 8 P.M.

I at once inquired for the Árachchi of the village; but he had gone to Nikgaha Rambẹ́wa two days before with a sick child.

The order to the Árachchi was then handed to the Vel-Vidáné, a sickly person. He said that it was a very poor village (which is true), and that no provisions could be bought. I told him that we were not in need of provisions, and only wanted half a dozen men (who would be paid) to show us the way to Mẹdirigiriya and help our work. He promised to supply men on the following morning.

* Kurumbar and Pallava coins have been found at Anurádhapura.—*Archl. Commr.*

† It had been previously visited, so far as is known, only by the late Mr. J. W. Birch and Mr. R. W. Ievers, of the Ceylon Civil Service.

‡ Annual Report, Archæological Survey, 1897, p. 7.

Next morning people were not forthcoming. I sent for the Vel-Vidáné, who said that they would be coming "just now." I waited some time more; but as no one made his appearance, I went into the village with the Vel-Vidáné and hunted for the men who had been selected to go to Mẹdirigiriya with us. I even promised to pay them at Mẹdirigiriya itself, but one by one they disappeared and hid. This Vidáné has no influence over the villagers.

It was getting late. With the greatest trouble I at last got a man, not of that village, but who happened to be there by chance, to at least show us the way to Mẹdirigiriya, 6 miles through forest.

October 19.—At Mẹdirigiriya. In the morning inspected the "Waṭa-dá-gé." Some attempt had been made at clearing last year by the villagers employed through the Revenue Officer, but the cut undergrowth was in a mess, having been carelessly thrown about the ruin. I got all this burnt first of all; and in the afternoon put the coolies on to further clearing.

By sunset the axemen had felled the trees inside the "Waṭa-dá-gé."

The Siṇhalese cleared the scrub on the portico of the "Waṭa-dá-gé" and small shrubs growing inside and outside its slab wall.

The earth parties began to excavate inside the platform on the east, in front of the unbroken sedent Buddha, and to remove the grass to the west of the ruin.

October 20.—This morning we resumed the several works. The Moor axemen and Siṇhalese felled, cut up, and cleared away several small trees round the portico of the "Waṭa-dá-gé" and to the north of it. One earth party continued excavating the platform in front of the Buddha; the others cleared a wide space to the west of the "Waṭa-dá-gé" to secure a good photograph of the ruin.

I was only able to take three photographs to-day, partly because the place had not been thoroughly cleared by the evening, partly owing to the weather being not favourable.

I finished a sketch of the "Waṭa-dá-gé" ground plan, with all measurements; also rough drawings (plans and elevations) of two different kinds of pillars and their capitals.

Work was stopped about 5 P.M., and the coolies sent to camp to prepare their evening meal, except two men who accompanied me in exploring the site till dark. Before penetrating very far into the jungle, we came across the inscribed slab, the discovery of which had been previously reported to the Archæological Commissioner. It lies about 100 yards south-east of the "Waṭa-dá-gé." Measurements, 5 ft. 3 in. by 3 ft. 3 in. There are 44 lines of writing in small Siṇhalese characters; about one-third of the letters are worn away.*

When it was getting dark we made our way to the camp round the south side of the "Waṭa-dá-gé." We found another slab, oblong in shape, 8 ft. 5 in. by 3 ft. 8 in. and 7 in. thick, framed by lines like a panelled door. It is, I think, a *mal ásanayak*, or altar for offering flowers.

October 21.—The axemen and Siṇhalese finished clearing the trees and jungle between the "Waṭa-dá-gé" and the Dágaba on the north. All the thorny trees (Siṇ. *wal dehi*) that were growing on the portico of the "Waṭa-dá-gé" have been felled; but they could not be cut up and stacked for want of time. They can be burnt later when dry.

The digging opened up walls of a shrine, in which is the sedent Buddha. This room was thoroughly cleared to enable me to take measurements.

I took altogether a dozen photographs,† viz., two views of the "Waṭa-dá-gé" from west, two of the slab wall of the "Waṭa-dá-gé" from west, one view of the "Waṭa-dá-gé" from north, a second view from east, the sedent Buddha, one whole pillar at the "Waṭa-dá-gé," one of pillar capital, one view of the ruin west of "Waṭa-dá-gé," another of the Dágaba north of the "Waṭa-dá-gé," and one of the inscribed slab. I got this slab washed and raised before photographing it.

The Archæological Commissioner had already copied the pillar inscription in 1897.‡

The following rough drawings were made, and measurements taken :—

(1) Rough plan of the whole site, including the "Waṭa-dá-gé," Dágaba, and three large ruins marked "A." "B," "C."
(2) Basements of the "Waṭa-dá-gé" and its outer walls. Elevations.
(3) Slab wall of the "Waṭa-dá-gé." Plan, elevation, and section.
(4) Sedent Buddha with its *ásanaya*. Plan, front and side elevation.
(5) Doorway at entrance to porch of the "Waṭa-dá-gé." Elevation and section.
(6) Framed stone slab. Plan.

Everything was finished, with the exception of copying the worn slab inscription. Returned to our camp at sunset.

October 22.—In the morning we packed up baggage and returned to Divulaṇkaḍawala. As soon as we had finished breakfast there, we loaded up the cart, and got as far as Hatamuné (9 miles) in the evening on our way back.

October 23.—Reached Tópávẹwa.

A brief description of the ruins at Mẹdirigiriya is annexed.

Medirigiriya Ruins.

1.—*Waṭa-dá-gé.*

A stone paved building of the same type as the Waṭa-dá-gé at Tópávẹwa. It comprises a small dágaba, three circular rows of pillars, three circular walls, ten sedent Buddhas, and a portico to its north.

(*a*) *Dágaba.*—The remains of the dágaba are still about 7 ft. in height. The dágaba has been breached to its centre on the south-west, and its contents removed.

(*b*) *Pillars.*—(i.) The outer row consists of 32 pillars, with lions carved on the capitals. Two of the pillars have fallen (one on the south-east, the other on the north-east); six whole pillars are perfect with their capitals; the capitals of the others are fallen and lie scattered about. The height of the pillars to capitals is 10 ft.

* The inscription belongs to Mahindu IV. (975–991 A.D.) probably.—*Archl. Commr.*
† Two reproduced in Plates XXVIII., XXIX.
‡ This record is dated "in the third year of *Abhá Salamewan*, born to the great king *Siri Saṅg Boyi* and the twice (crowned) queen," or Kásyapa V. (929–939 A.D.). (Annual Report, 1897, p. 12.) —*Archl. Commr.*

(ii.) The middle row has 20 pillars, with dwarf-carved capitals. Two pillars have fallen (one on the south-east, the other on the north-east). Out of the remaining eighteen upright pillars, only two want their capitals. Height 16 ft. 1½ in., including capitals.

(iii.) The inner row consists of 16 pillars with the same kind of capitals as the centre row. They are all in perfect order. Height with the capital 16 ft. 7 in.

(*c*) *Circular walls.*—(i.) The outermost is a basement wall, formed of stones inside and bricks outside, at some places, and at other places of brick alone. It has only one entrance—at the portico. The height of the wall differs everywhere on account of the rise and fall of the rock hill on which it stands. The present average height may be taken as 6 ft.

(ii.) The middle wall is constructed of stone slabs with the "Buddhist-railing" pattern on their face. It runs round from pillar to pillar of the outer row, leaving four entrances on north, south, east, west. Height 3 ft. 6 in. Only five slabs (four on the north-west quadrant and one on the south-west) are standing in position; the rest have fallen and are buried under *débris.*

(iii.) The inner wall is built of brick with a moulded stone foundation; the height of what remains is 3 ft. 4 in., width 1 ft. 6 in. It has four openings, just opposite to the entrances through the slab wall. A door sill is visible at its north opening. Each entrance is about 6 ft. wide.

(*d*) *Sedent Buddhas.*—There are nine Buddhas of different sizes, round the small dágaba. Five are on *ásana*, the rest lying on the floor. The four principal *ásana* are opposite to the four entrances. The Buddha belonging to the north *ásanaya* is missing. Some pieces of a large sedent Buddha were found outside the east wall of the portico; probably it had occupied the empty seat. Two Buddhas seated, the one on the east *ásanaya*, and that on the north-east, are somewhat well preserved; all the others have lost either heads or arms.

The Buddha on the east *ásanaya* is enclosed in a walled room 9 ft. by 8 ft. It has an entrance on the east, 3 ft. wide, and seems to have been built at a later period. Besides the Buddhas there is a small figure of a god or king (with the head separate) lying on the floor.

(*e*) *Portico.*—Was constructed of stone walls, 2 ft. wide, with a large stone door frame at the entrance on the north, and is divided into two parts. Length of the portico, 57 ft.; breadth, 25 ft. The door frame measures 8 ft. 8 in. by 4 ft. 8 in. inside. There are four pillars 8 ft. high, in front and at back of the doorway, and two plain guardstones. The first division of the portico wall is 3 ft. 6 in. high: it encloses a room (14 ft. 6 in. by 10 ft. 6 in.) of brick walls 1 ft. 6 in. wide. There are three brick *ásana* in the rooms on the south, east, and west. The portico has only one entrance, on the north, opposite the outer doorway.

The other division of the wall is higher than the front. Its height is 9 ft. 6 in. from the top of the wall of the front division. It has a flight of steps with signs of pedestals for stone vases on either side. The steps mount to the "Waṭa-dá-gé. They were built on large stone slabs, under which a passage about 4 ft. by 3 ft. runs between the "Waṭa-dá-gé" and the portico. There is a stone spout through the west wall of the portico. Another flight of steps leading down from its east wall has fallen.

2.—*Dágaba.*

The Dágaba stands by itself about thirty yards from the porch of the "Waṭa-dá-gé" to the north on slab rock. At present it appears as a mound of earth with the remains of some brickwork in the centre. The approximate diameter of the bell is 25 ft. A stone retaining wall, with a flight of steps at the middle leading up to the Dágaba, stands midway between the latter and the portico of the "Waṭa-dá-gé." Its length is 45 ft.

3.—*Ruin A.*

A large building of three rooms, from east to west in row, with 48 pillars and a platform to its north attached to the third chamber. It lies about 45 ft. to the west of the "Waṭa-dá-gé."

There are in the first room 12 dressed pillars, 7 ft. high and 8 in. square.

A space of 17 ft. 6 in. (measuring from outside of end pillar to end pillar) divides the first chamber from the second, which is also 17 ft. 6 in. square and has the same number of pillars. But the height of these pillars is only 6 ft., and they are undressed.

The third chamber is much larger—54 ft. 6 in. by 22 ft. 6 in. It has 24 pillars partly dressed, and 9 ft. in height. In all the rooms the pillars were placed round the wall; no pillars stand in the middle of the building. The *maḷuwa* is about 73 ft. by 76 ft. Its north and west side have been raised about 6 ft. to bring them up to the floor level of the building. The entrance, with a flight of 11 steps, is on the north.

4.—*Ruin B.*

Lies about 50 ft. to the north-west of the three-chambered ruin. It was probably a viháré, or *piḷima-gé*, with 24 undressed pillars of 8 ft. height. There are two rooms, vestibule and shrine. The vestibule contains 6 pillars, four in the front row and two at back; it measures 14 ft. 6 in. square. The shrine contains 18 pillars in five rows, four in the first, two in the second, and four in the third, the fourth and fifth rows have four pillars each. It is also square, 25 ft. 6 in. each way. There are two broken *hiṭi-piḷima* (erect images) of Buddha lying in the shrine.

5.—*Ruin C.*

This ruin was the entrance porch to all the buildings. It lies to the north-east of the "Waṭa-dá-gé," about 45 yards from its portico. It is 29 ft. by 20 ft., and held 24 pillars (12 on each side) of 8 ft. high.

Cave.

About 40 ft. north of the porch is a small rock-cut cave. Its entrance, rounded, is 7 ft. 6 in. in height and 6 ft. deep at the floor, which is 14 ft. in width. The longitudinal section shows a quadrant of a circle.

D. A. L. PERERA,
Head Draughtsman, A. S.

APPENDIX A.

ANURÁDHAPURA.

Annual Vote for Clearing Ruins.

The annual vote for clearing jungle at Anurádhapura and Mihintalé allotted to the Government Agent, North-Central Province, has hitherto been Rs. 4,000.

Of this sum, one-fourth (Rs. 1,000) is retained by the Government Agent for clearing within certain defined Town limits.

The balance Rs. 3,000 is placed at the disposal of the Archæological Commissioner for the purpose of keeping down scrub jungle and weeds in the many areas containing ancient ruins in, and around, Anurádhapura and at Mihintalé.

It is understood that the clearing of the Town, a definitely fixed area, can still be carried out as hitherto for Rs. 1,000 annually.

But in regard to the heavy acreage outside the Town confines, with which the Archæological Commissioner has to cope every year, the case is different.

Two Statements * are annexed showing :—

(i.) Acreage of areas containing ruins which require clearing annually.
(ii.) Acreage cleared, and total sum expended, annually since 1898.*

If all the important ruin-studded areas, outside the Town limits which cover 800 acres and upwards, were yearly cleared—as they demand, owing to the very rapid growth of vegetation during the wet north-east monsoon—the total expenditure would amount, at Rs. 6·22 per acre (the average of the past nine years), to Rs. 4,900 and upwards.

The annual expenditure has had to be limited hitherto to the Rs. 3,000 at present available, permitting of but 554 acres being cleared as a maximum in dry years, and only 240 in wet years.

For want of money some areas have of necessity never been touched ; others (*e.g.*, Outer Circular Road blocks, Mihintalé ruins, &c.) have had to wait for attention for several years.

A further sum of at least Rs. 2,000 per annum is required to enable the Archæological Commissioner to effectively deal year by year with the large, densely overgrown areas committed to his charge.

An increased annual vote for clearing purposes will very greatly aid towards the better sanitation of the Station, certain to grow in size and importance steadily, by providing means towards letting in more fresh air, so much needed at its outskirts. Collaterally, the ancient ruins of Anurádhapura and Mihintalé will be made easier of access to native pilgrims and general visitors, whose number is yearly increasing.†

APPENDIX B.

TANTRI-MALAI.‡

Rock-cut Images.

Sedent Buddha.

The Archæological Commissioner, when he visited Tantri-malai in October, 1896,§ found the small brick-walled shrine in front of the sedent sculptured image and its accessories choked with *débris*, which hid everything up to the Buddha's waist.

The shrine itself was freed of brick and earth ; but time and weather did not then permit of thorough excavation of the walls outside and along the base of the rock to left and right, or of other desirable digging at Tantri-malai.

The *ot pilimaya*, or seated image, its *ásanaya*, and " supporters " are all carved from the rock matrix in a sharp-sided recess (11 ft. 5 in. high by 9 ft. 3 in. broad, with a depth of 6 ft. at the bottom, and only 2 ft. 10 in. at top) cut into a northern shelving face of the rock plateau at one of its steeper, but not very deep, undulations.

As the top edge of the *ásanaya* touches the rock's sloping surface, only its front is shown, no space having been left on either hand to carry the carving round so as to exhibit its sides. In breadth 9 ft. 3 in., it rises 3 ft. 3 in. above the rock floor.

The lines of the moulding are the familiar ogee plinth, block between fillets, and cyma coping. The central dado (1 ft. deep) is divided into five panels by four pilasters having spreading bases and capitals. Conventional lions of the homely " china-dog with frilled-mane " type, seated cat-like fronting (*sejant guardant*), occupy the three middle panels, and a profile lion, turned outward (*passant guardant*), each of these at the end.

The Buddha, sculptured in three quarter round, is seated well back (2 ft.) on his throne. The figure is represented in the posture almost universally adopted in Ceylon—the *dhyána múdra*, or attitude of meditation—cross-legged (the right foot and ankle above the left, soles upwards), and hands with open palms laid on the lap similarly. The robe (*sañgala sivura*) droops from the left shoulder, hiding the left arm, but exposing the right breast and arm.

An oval face, thick fleshy lips, pendent ears (no longer weighted with the rings of royalty), and sleepy half-closed eyes give to the countenance a sleek expressionless look.

A *sireṣpota*, or " glory," crowns the *usṇísha* (skull or hair knot protuberance) above the stiff hair curls of the head, which is backed by a plain raised circular *prabhá-maṇḍala* or halo.

The intention was doubtless to cut behind the figure a *toraṇa* of uprights and cross bars like that at the Cave Shrine of " Gal Viháré," Poḷonnaruwa ; but, beyond the completion of the pair of *makara* heads (with trunks coiled) which would have terminated the ends of the uppermost transons, none of the carving of the arch was executed.

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* Omitted here.
† *A. C.*, No. 31, January 15, 1909, to *G. A.*, *N.-C. P.*
‡ Description of the " *Pot-gula* " meditation cell, and the Cave Shrine (image-less) omitted here.
§ See Annual Report, A. S., 1896, pp. 7, 8.

At the "Gal Viháré" the sedent Buddha is not only flanked by a pair of rampant lions, but "supported" on either side by an attendant bearing a *chámara*, or fly whisk, with two gods (Bráhma and Vishṇu) of the Hindú Trimúrti above the *toraṇa* and *sésata* overhead.

Exigences of space forced the sculptors at Tantri-malai to compress the four anthropomorphic figures into two, supplanting the *déviyó* by the *chouri* holders (coiffured in turbans instead of *mukuṭa* head gear) and to forego the *chatra* altogether.

Measurements* :—Buddha, height (exclusive of the *siręspota*, 8 in.) from *ushṇísha* to thighs, 7 ft. 6 in.; from knees to rock at back, 3 ft. 9 in.; across shoulders, 4 ft. 4 in.; waist, 2 ft. 1 in.; elbow to elbow, 4 ft. 9 in.; across knees, 7 ft. 7 in.; head, 8 ft. 8 in. by 1 ft. 6 in.; ears, 1 ft. 4 in. long; hand, 2 ft. 1 in.; foot, 2 ft. 2 in.

The rampant *siṇhayó* (3 ft. 9 in. high) of the Indian *yáli*, or horned type, are represented in profile, addorsed, facing to right and left, and half bearing on their own the *makara* heads. They stand 9 in. above the *ásanaya*.

Each *chámara káraya* (2 ft. 11 in. in height) is heavily, but differently, adorned with a variety of ornaments; both wear the *upaviṭa*, or Brahmanical cord.

Some 6 ft. on either side of the recess containing the Buddha are incised—more or less shallowly—four oblong panels in line, and from 3 to 4 ft. in size. The three outer panels on the right are merely outlined; as are the two towards the left end. But in the first and second panels respectively the carving of a figure in relief has been begun, though it is barely "boasted out." The first panel on the left alone holds a figure, roughly finished, seated cross-legged, with hands in lap like the Buddha, but differentiated by its *mukuṭa*, or tall-peaked head-dress.

Perhaps it was in contemplation to delineate eight Bódhisatvayó.

From the one, central, entrance to the shrine of the Buddha (no longer roofed) there is gradual ascent by a couple of steps succeeded by two flights of nine, separated by short landings—all of easy going, with low risers and very broad tread. These stairs, 8 ft. 6 in. in breadth, are cut crisply in the *galpota*, or rock outcrop, and lead up towards the Dágaba situated on its summit. Sockets at the half-way landing betoken a former pillared and roofed portico.

Recumbent Buddha.

The gigantic *seṭa piḷimaya* of Tantri-malai, also facing north, is sculptured at a brow of the plateau below the Dágaba. It represents the *Maháparinibbhána* of Gautama Buddha, and was manifestly intended to be a close replica of the colossal recumbent image of the "Gal Viháré," Poḷonnaruwa.

The carving of the head, forearm, and bolster which underlies them, was never quite finished. Further, the head and left bent forearm have been deliberately damaged, and the features of the face are now indistinguishable.

The whole length of the recess in which the figure lies is 40 ft. 8 in.; but the image itself, finished with a *siręspota*,† would not measure more than 38 ft. 4 in., or simply from the *ushṇísha* to the soles of the feet only 36 ft.

The figure is shown in the orthodox pose. It lies on its right side, with head supported upon the right hand, both resting on a bolster. The left arm and hand, with extended fingers, lie flat along the side, and the feet are stiffly placed one upon the other. All but the right breast and hand is covered by the upper robe; the under robe (*an̆dana sivura*) is just seen exposed at the ankles.

Measurements* :—Head, 5 ft. 2 in. across; ear, 3 ft. 10 in. by 10 in.; height, left shoulder to right forearm, 10 ft. 10 in.; height at thigh, 7 ft. 3 in.; left arm, 13 ft. 3 in.; hand, 5 ft. 3 in. by 1 ft. 6 in.; foot, 2 ft. 8 in. broad.

That monarch's inscription and the testimony of the *Maháwaṇsa* prove that the images of the "Gal Viháré" at Poḷonnaruwa were undoubtedly executed by Parákrama Báhu the Great (1164–1197 A.D.).

The rock-sculptured figures at Tantri-malai were also almost certainly carved, if not by the same ruler, at least by Nissaṇka Malla (1198–1207 A.D.), his only worthy successor prior to the subjugation of the Island by the Southern Indian invaders under Kálinga Mágha, which followed within a few years.

That sudden inroad, and the chaos that ensued, probably prevented the completion of the images, &c., and brought about the final abandonment of Tantri-malai as a Buddhist monastery.

APPENDIX C.

—

POḶONNARUWA.

"Gal Vihare."

Frescoes in Cave Shrine.

Probably less than half a dozen native pilgrims and other visitors to Poḷonnaruwa have been aware that an old painting existed on the rock wall of the Cave Shrine at the "Gal Viháré."

This is easily accounted for. Attention on entering is at once concentrated on the choice sculptured "centre piece" of an otherwise plain cave—the Buddha seated on his *ásanaya* with *toraṇa* at back, canopied by the *chatra* and supported on either side by Bódhisatvayó as *chouri* holders, whilst above two Hindú deities appear in adoration. This viewed, the natural inclination is to quickly seek the open, and pass on to the two "gigantic presences"—"Ánanda" and the dead Buddha—hard by.

So it has happened that the two faded strips of coloured plaster (6 ft. by 1 ft.)—one at each horn of the semi-circular shrine,—poked away, as it were, behind the respond pilasters, dirty, abraded, and unless wetted "bloomed" past discernment of details, have remained unseen.

Yet these unobtrusive plaster bands—they are little more—not merely throw much light on the wall painting of the Cave Shrine at its zenith during the reign of Parákrama Báhu the Great and his immediate successors, but confirm the presence of that *Maháyána* influence which is independently deducible from its figure sculptures.

For within the cramped limits of these two painted strips may yet be seen what is left—more or less imperfect, but withal quite distinct—of at least eight or nine male figures, displayed from the waist upwards.

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* Measurements amended since 1896.

† Capt. Hogg's photograph (No. 25), taken in the seventies, shows the *siręspota*, or "flame process." It is now virtually obliterated.

The figures are arranged in three rows—one above the other (the ancient notion of perspective)—representing *déviyó*, or *Bódhisatvayó*, and aged devotees, all intently absorbed in worship of the Buddha.*

Shown in quarter to nearly full face, looking inwards towards the Holy One whose image is carved from the rock, each of the worshippers still to be seen has one arm raised and the other held across the body. In their hands they bear a flower, a chank, or other fit offering. The sprightly *dévas*, or *Bódhisatvayó*, in waist cloths and regal headdresses (slightly varied in detail, but all high peaked and richly adorned), lavishly bedecked with ornaments of gold, are attired much like the pair of rock-cut Bódhisatvayó who serve as *chámara*-bearers flanking the granite Buddha. Still more assuredly is their divine nature disclosed by the long oval (*vesica*) nimbus, which encircles each head, and marks them off sharply from the white-haired Bráhmin devotees, simply clothed and bare of head, who stand and wait with humble reverence behind the crowding throng of celestial worshippers.

Little as has survived of the frescoes that once covered the rock walls and roof,—depicting a scene which even these narrow strips explain with unmistakable clearness.—enough is left to suggest that the painting in the Cave Shrine of the "Gal Viháré" may well have approached in technique—truth of form, distribution and gradation of colouring, and harmonious grouping—some of the best of the Indian frescoes to be found at Ajanta.

In the execution of the heads of the aged devotees the artist has reached the level of the Old Masters of Europe.

For in dignity and repose of countenance these venerable Bráhmin worshippers might be of the Apostles who appear in the "Burial of the Virgin," by Duccio, or sit at the table in Leonardo da Vinci's "The Last Supper."

Right end Strip.

The painting on this band of plaster is better preserved than on the other at the left corner of the cave.

At the top is seen part of the ground and first storey of a viháré. Above a balustered balcony is a *claustra* (in pattern resembling the flowered and voided slab at Siva Dévále No. 1), and below a "chaitya window" dormer of the basement storey.

(*a*) Beneath the building appears an old man, shown almost side face, with pinched features, drooping moustache, and scanty beard now white from age. His head is bent. Between the forefinger and thumb of the right hand he holds up a white flower with long stalk (possibly a lotus, but more like a chrysanthemum or some such blossom), whilst in the open palm of his left hand, as the arm crosses the body horizontally, rests a small chank shell.

The ear lobe is drawn down. A single string necklet is worn; and the Bráhminical *janvi* cord traverses the bare body, from left shoulder.

The figure is painted in pale yellow, shading into brick red which outlines face and body, and stands out well detached from a shaded background of similar red.

(*b*) Below (*a*) is the figure, shown as far as the hips, of a *déviyá* or *Bódhisatvayá* (painted for contrast in red with a suggestion of orange) haloed by an oval nimbus of white half toned in olive green. The face is fuller than that of the aged Bráhmin above, and looking up slightly, so that the *mukuṭa*, or tall headdress, tilts back. This is very elaborate. Starting with a *ran paṭa tahaḍuwa* (gold forehead band) it tapers up in three or four concentric tiers of cloth frilled and flowered, alternately red and white, to a bud-like crest. The right arm and hand have worn away, except a portion of the open palm. The left arm and hand are held across the body, and there is trace of a flower in the hand. Two heavy armlets of gold with a boss adorn the upper arm, and triple bangles are on the wrist. The waist cloth and *kummerband* are just seen.

(*c*) To this Bódhisatvayá's proper right can be made out the top of the headdress and red nimbus of the figure adjoining.

Below (*b*) (*c*) were two other figures.

(*d*) Little more than the head (haloed in red) of another demi-god or Bódhisatvayá. The face, like (*a*), not quite in profile, painted white, is fairly perfect, except for the left ear where the plaster is gone. The head is thrown back at the same angle as (*b*). The *mukuṭa* (red and yellow) shows the spiked ornamentation of those worn by the rock-sculptured *chámara*-bearers "supporting" the Buddha.

(*e*) Part of headdress and face (red, with dash of orange) of another figure to right of (*d*). The nimbus is white, shaded in pale olive green, like that of figure (*c*).

Left end Strip.

There is trace of a pillar capital at top on a patch of plaster, now separated by bare rock from the painted band containing figures.

A couple of old Bráhmin worshippers (*f*) (*g*) head the fresco strip. Both are in three-quarter face.

(*f*) The one behind, whose face is painted in red, fronts to proper right. The right hand is raised in front of the chin, and the index finger and thumb joined hold a flower in the manner of (*a*) at the other side of the cave. All else is masked by (*g*).

(*g*) Of this figure, the face turned to the left is well seen. Beard and moustache, thin and white, resemble those of the other two devotees. The colouring of the face is in yellow, outlined in red, as with (*a*). The edge of a white robe covering the body from the neck is clearly marked.

(*h*) The figure below the old men, like its counterpart (*b*) of the strip, was a *Bódhisatvayá*, or a *déviyá*, painted in orange red. All that remains of the figure are part of the headgear, the right eye, ear-lobe, necklace (portion), and the right side of the body as far as the bent arm. This is bangled and braceleted after the fashion of (*b*), and likewise held level, with hand open, but less athwart the body. The left arm (mostly worn away) was uplifted, and the hand and fingers extended grasping a full-blown long-stalked lotus and leaf.

As on the right wall, portions of two figures (*i*) (*j*) are to be seen in the lowest—really the front—line of worshippers.

(*i*) This must have been an exceptionally large figure judging by the nimbus (white, shaded) and so much of the *mukuṭa* as survive. Their angle shows that this head, and the other two at the south end of the cave, were given further inclination back than those of the opposite figures. Red back ground sets off the halo.

(*j*) On the right, peeping from behind the last figure (whose nimbus cuts off the left side of the face close to the eye) appears, almost fully fronting, the head and shoulders of a youthful figure, recalling forcibly the pose and looks of more than one of the royal ladies in the frescoes at Sígiri-gala. The head is inclined, adding naturalness to a well rounded face of much charm. The features are small and regular, lending to the countenance the comeliness of a woman young and fair. A flower chaplet, not unlike that of figure (*b*), borders the coiffure, and heavy elongated rings depend from the ear. The right hand (nothing more of the arm is visible) is held open near the right shoulder, with palm exposed and fingers pointing upwards.

The left shoulder and part of the neck of this figure have broken away.

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* *Cf.* the sculptured worshippers in Cave III., Aurangabád (Archæological Survey of India, Vol. III., p. 72).

APPENDIX D.

POLONNARUWA.

"GAL VIHÁRÉ."

Measurements of Images.

	Height or Length.*	Breadth across Knees.	Breadth across Shoulders.	Head.	Face.	Ear.	Eye.	Nose.	Mouth.	Neck.	Arm.†	Leg.‡	Hand.	Foot.
	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.	Ft. in.
Sedent Buddha .	15 2½	14 8	8 9	4 5 × 3 5	3 3 × 2 10	2 6¾ × 0 7	0 7¾ × 0 1½	1 4¼ × 0 8½	0 10½ × 0 3½	0 8 × 2 3	10 9	13 6	3 3 × 1 7½	4 2½ × 1 9½
Cave Buddha ..	4 7	4 4½	2 7	1 5¾ × 1 2¼	1 0 × 0 10¼	0 9 × 0 2½	0 2¾ × 0 0½	0 4 × 0 2¾	0 3½ × 0 1	0 2¾ × 0 8½	3 1	4 7	0 11¾ × 0 5½	1 1¼ × 0 6
"Ánanda" ..	22 9	—	7 3	4 2 × 3 2½	2 8 × 2 6	2 1 × 0 6	0 8 × 0 1¼	1 1 × 0 7	0 9½ × 0 2¾	0 6¾ × 1 8	8 9	10 3	2 7 × 1 5	3 8 × 1 4
Recumbent Buddha ..	46 4	—	19 9	8 1 × 5 5½	5 7 × 5 7	3 9 × 1 2	1 2 × 0 2½	2 0 × 1 2	1 6 × 0 6	1 1½ × 3 9	16 0	22 8	5 4 × 0 3	7 4 × 2 6

APPENDIX E.

POLONNARUWA.

ṢIVA DÉVÁLÉ NO. 1.

Statuary.

In three or four of the niches of the Déválé's exterior walls are still to be seen remains of sculptured figures, or the pedestals once occupied by them. Not one of these figures has escaped mutilation more or less. Numerous fragments of images scattered about were collected here and there as excavation proceeded.§

On Plate XX. is shown a few of the best preserved of these sculptures :—

(1) Ganésha (1 ft. 6 in. high), four armed, seated on *ásanaya* (with the rat mounting on its face).

(2) Kártikeya (1 ft. 4 in. high), eight armed, standing, holding various insignia in his several hands.

Both these gods are carved in low relief on slabs.

(3) Káli, or other goddess (2 ft. 2 in. high), in high-peaked headdress and waist cloth, with the usual face, body, and limb ornaments.

The figure is carved in full round and, as the tenon below the feet shows, formerly stood on a pedestal in one of the wall niches.

(4) Legs of another figure.

(5) Head of a god (probably Ṣiva), decollated, with very tall and elaborate headdress. The countenance has a Mongolian cast.

Bronzes.

In running a trench along the outside of a southern extension of the front (east) wall of the temenos, a very fine set of bronze images was exhumed a foot or two below ground.

These (doubtless cast in India), once housed in the Déválé when Hindú worship held its own at Polonnaruwa, either exclusively or by sufferance side by side with Buddhism, must at a later period have been condemned and ejected.

The active Buddhist revival under Parákrama Báhu II. (1240-1275 A.D.) may not have scrupled to destroy these emblems of the dread Ṣiva, the destroyer, alone of the Hindú Triad never admitted into Buddhist temples.

For the fate that befell the many stone images, now hopelessly wrecked, which lined the exterior walls of the Déválé, and others within the temple, would doubtless have consigned these magnificent brŏnzes to the crucible, but for the reverence or superstitious awe of some non-fanatical Buddhist devotees. Or perchance they may have been rescued from destruction and buried temporarily by the Hindú priests, with intent—never fulfilled—to exhume and remove them elsewhere.

* From *ushṇ'sha* to left ankle, or to sole of feet. When complete with *siręspota*, Sedent Buddha, 16 ft. 7 in.; Cave Buddha, 5 ft.

† Including wrist. ‡ Including ankle.

§ In 1870 Lawton photographed (No. 18) "fragments of statuary" arranged on the east front of the *maṅḍapam* of the Déválé. A comparison with those existing to-day proves the disappearance of several of the broken figures in the interval of 36 years.

Be the explanation what it may, fortune has preserved to us in these bronze statuettes the most perfect specimens of æroplastic art illustrative of the Ṣaivite cult that has yet come to light in Ceylon, and perhaps not excelled on the Continent of India.

List of Bronzes.

1. Ṣiva (height 3 ft.), four-armed within an auriole, dancing on some figure.
2. Ṣiva and Párvatí (height 2 ft. and 1 ft. 8 in.), seated on *ásanaya.*
3. Ṣiva and Párvatí (height 1 ft. 3 in. and 1 ft. 1 in.), standing.
4. Goddess (height 2 ft. 9 in.), probably Párvati.
5. Goddess (height 2 ft. 7 in.), probably Párvati.
6. Male figure (height 1 ft. 9 in.), with short cut hair, standing in act of worship.
7. Male figure (height 1 ft. 9 in.), standing, holding an *ola* book and some wedge-topped implement over the left shoulder.
8. Bell (height 5 in., diameter 4¼ in.).

[The Honourable Mr. P. Arunáchalam, C.C.S., has lately communicated a Note to the *Spolia Zeylanica*,* illustrated by Plates, dealing briefly with these and other bronzes. So much of the description as relates to those found at Ṣiva Déválé No. 1 is here reprinted :—]

Plates I., II.† (front and back).—Ṣiva as Naṭa-rája, or Lord of Dancers. The dance represents the operations of the universe carried on by forces of which Ṣiva is the director or ruler, hence he is called Naṭa-rája, or Lord of Dancers.

The hair of the head is braided, forming a crown at the top and, at the back, a circular knot, the lower braids whirling in the dance. On these, on the right is a mermaid or *Matsyanári* representing the river Ganges; on the left a crescent moon and a serpent. At the base of the crown is a skull, symbol of destruction. He wears a necklace of skulls of Bráhmas, Vishṇus, and Rudras, symbolizing the successive evolution and involution of the universe through the æons. He has three eyes (one on the forehead), representing the sun, moon, and fire; and wears on the right ear a round earring such as is worn by women, and on the left a man's earring, for Ṣiva is both male and female.

He is represented with four arms :—

(*a*) The hand of the right upper arm holds a small drum shaped like an hour-glass and symbolizing vibration, the first stage in evolution.

(*b*) The left upper hand holds fire, symbol of destruction or involution, and of Ṣiva's purifying grace.

(*c*) The right lower hand is raised in token of dispelling fear and assurance of protection.

(*d*) The left lower hand points to his raised foot, the refuge of the soul. The other foot rests upon a prone Ásura or Titan holding a snake, symbolizing the cosmic illusion which is trampled under foot and crushed by Ṣiva for the emancipation of the soul.

The figure stands in a halo or circle of flame, and the whole rests on a lotus, the lotus-throne or *padmásana.* The serpents coiled in various parts of the body may be relics of the old serpent-worship, and are deemed symbols of Ṣiva's destructive energy and of his obscuring energy (the cosmic illusion).

The total height of this fine image is 3 ft. (No. 1.)

Plates IV., V. (front and back).—Ṣiva seated at ease (*sukhásana*) with his consort Párvatí or Ṣiva-Kámí, his cosmic energy, "Mother of millions of world-clusters, yet Virgin by the Védas called." On Ṣiva's crown are the sun, moon, and the Ganges. In one of his hands he holds a deer, in another a battle-axe; in other respects the ornaments are mostly as in Plates I. and II. Párvatí holds a lotus bud in hand.

Both figures are seated upon the lotus throne, or *padmásana.* (No. 2.)

Plate XI. (third figure).—Appar Swámí, or Tiru-na-vukkarasu Swámí, apostle and psalmist of Ṣiva (*circa* 500 A.D.). He holds in his hand a grass cutter, with which he went about weeding the grass in the courtyards of the temples. (No. 6.)

Plates XII. (third figure, front), XIII. (second figure, back).—Manikka-vachaka Swámí, the greatest of Ṣiva's apostles and psalmists (*circa* 100 A.D.). He was Prime Minister of the Páṇdyan King at Madura before he was called to be an apostle. He holds in his hand a palm leaf manuscript of his psalms, *Tiruvachakam*, the holy word, with the initial words of the first psalm "*Namaṣṣiváya*" inscribed. (No. 7.)

APPENDIX F.

POḶONNARUWA.

TAMIL INSCRIPTIONS.

[The Archæological Commissioner is indebted to Mr. H. Krishna Sástri, Assistant Archæological Superintendent, Madras Presidency, for generously furnishing reliable texts and translations of these inscriptions.]

Siva Devale No. 1.

Inscription No. 1.

Short stone post, carved with a record in 12 lines of Grantha-Tamil characters. Apparently the stone was set up by a Siṇhalese General, Laṇká Vijaya Senevirat, by orders of King Gaja Báhu II. (1242-1264 A.D.), for some purpose not clear. It may have been brought to the Déválé *mañḍapam* from somewhere else, like the pierced window and inscribed slab.

Text.

ஸ ஸி ஸ்ரீ | ஙெ்கெபாவர | நஜூஜவெஹர | முதெவரசெருளி | சசெய்யடெ | லெகவி
வ த ஜயசெ | நவிநத்தர்களி | வெஅபிமாநர | ரமங்கந்தளாய | படியநடந்த | கிழகருளல்லைக் குபிரெட்டிநகல

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* Vol. VI., part XXII., pp. 66–69.

† Plates not reproduced.—*Archl. Commr.*

Wata-da-ge.

Inscription No. 2.

Occurs on one of the pavement flags near the southern stairs of the upper *maḷuwa.* The right end of each line is incomplete. The stone may have been broken on that side, or been separated from other stones which contained the missing portions.

Text.

1. ளையொடும்பிடித்துப்பலதனத்தொடு ....
2. டருளுசெறிமுனை ஒட்டவிஷெயமு ....
3. டுநதன்மபாலனைவெம்முனையழி ....
4. புத்தியும் இரணசூரனை முராணுகத் ....

Translation.

Portion of the same Historical Introduction as is found in Inscription E on Ṣiva Dévâlé No. 2.*

Translation of lines 1 to 4 correspond to " .... a large heap .... having attacked Raṇaṣura."—*Southern Indian Inscriptions*, Vol. II., p. 108.

Inscription No. 3.

Cut on a slab utilized as a member of the base to the north wing at the east staircase.

The characters are later than those of Inscription No. 2 on the pavement. The two fragments may not be connected.

Text.

1. றுக்கு அச்சமதெயவமகன ....
2. சுமுப்பது இத்தெவர்க்கு ....
3. டன் தெவரசிகொயிலிர் திருவு ....
4. வைத்த இருச்சாண நிளத்துதி ....

Translation.

The inscription cannot be translated, owing to the ends of the lines being unfinished, as in the case of Inscription No. 2.

The record evidently refers to the gift of a lamp-stand, similar to the one mentioned in Ṣiva-Dévâlé No. 2 (Inscriptions A, B, and C),* to a temple (*Sí-kóyil*) whose name cannot be made out.

* Annual Report, A. S., 1906, pp. 26, 27.

Plan
of
Ruins at Vessagiriya
ANURÁDHAPURA
(Excavated 1906-1907)
Scale, 1 Chain to an Inch
To Anuradhapura
ROCK 'A'
Irrigation Channel
ROCK 'B'
From Kurunegala

Archæological Survey photo.

VESSAGIRIYA.

View of East Ruins from N. W., 1907.

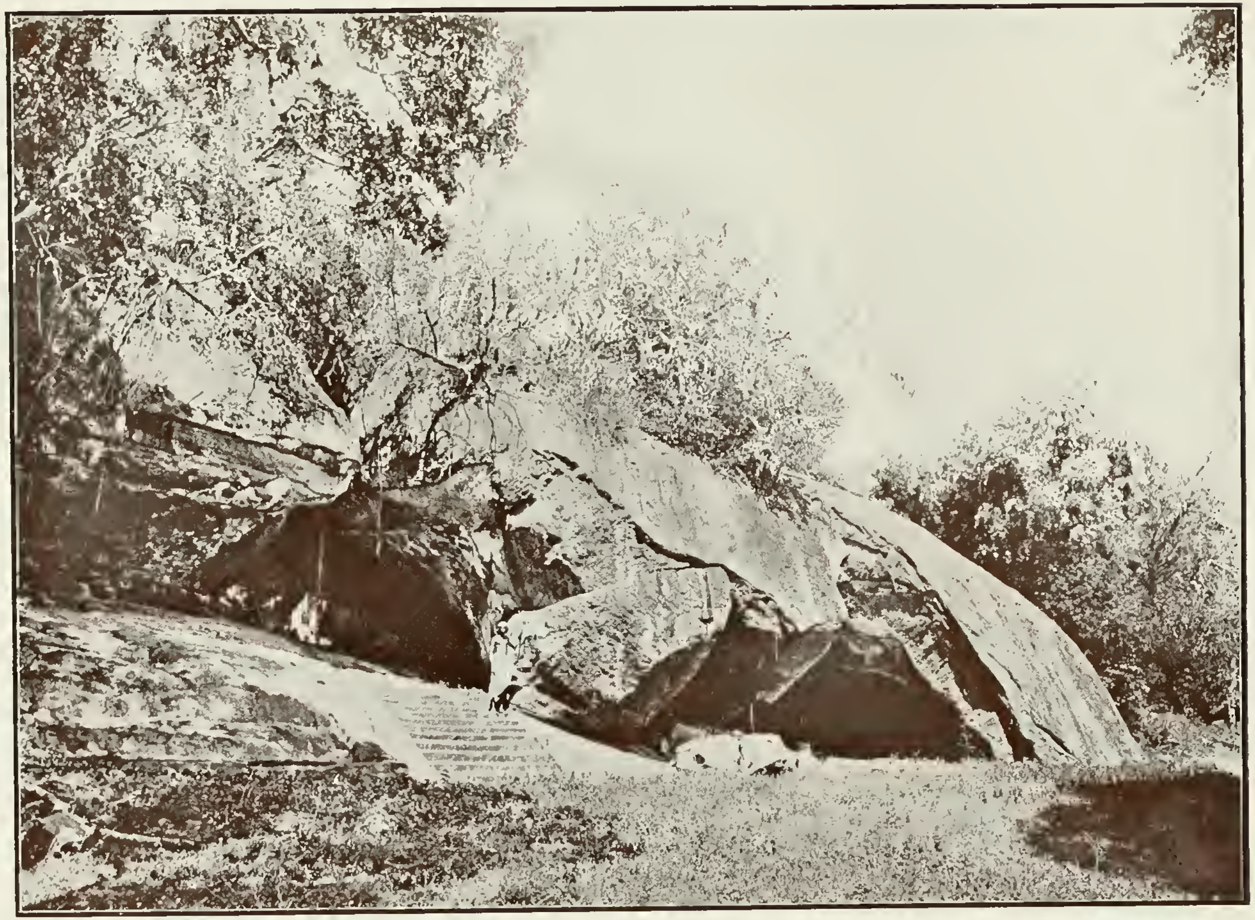
Survey Office half-tone block.

Archæological Survey photo.

VESSAGIRIYA.

View of East Ruins from N. W., 1907.

Survey Office half-tone block.



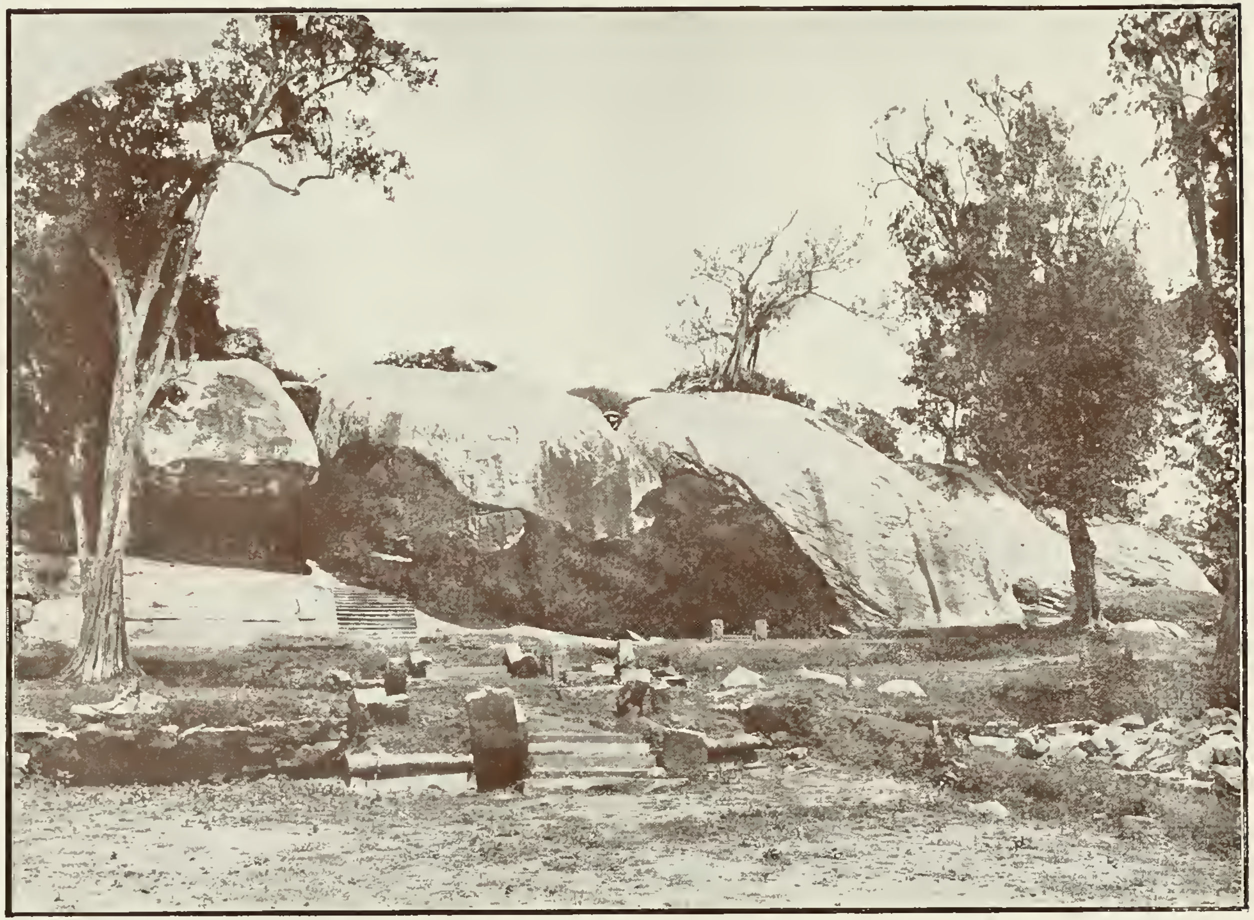
Archæological Survey photo.

VESSAGIRIYA.

Rock B : Caves at north end : E. view, 1901.

(Unexcavated.)

Survey Office half-tone block.



Archæological Survey photo.

VESSAGIRIYA.

Rock B: Caves at north end: E. view, 1907.

(Excavated.)

Survey Office half-tone block.

Archæological Survey photo.

VESSAGIRIYA.

Dágaba : View from S. W., 1907.

Survey Office half-tone block.

Archæological Survey photo.

VESSAGIRIYA.

Piḷima-gé : View from N. E., 1907.

Survey Office half-tone block.

Archæological Survey photo.

VESSAGIRIYA.

Piḷima-gé: View from S. E., 1907.

Survey Office half-tone block.

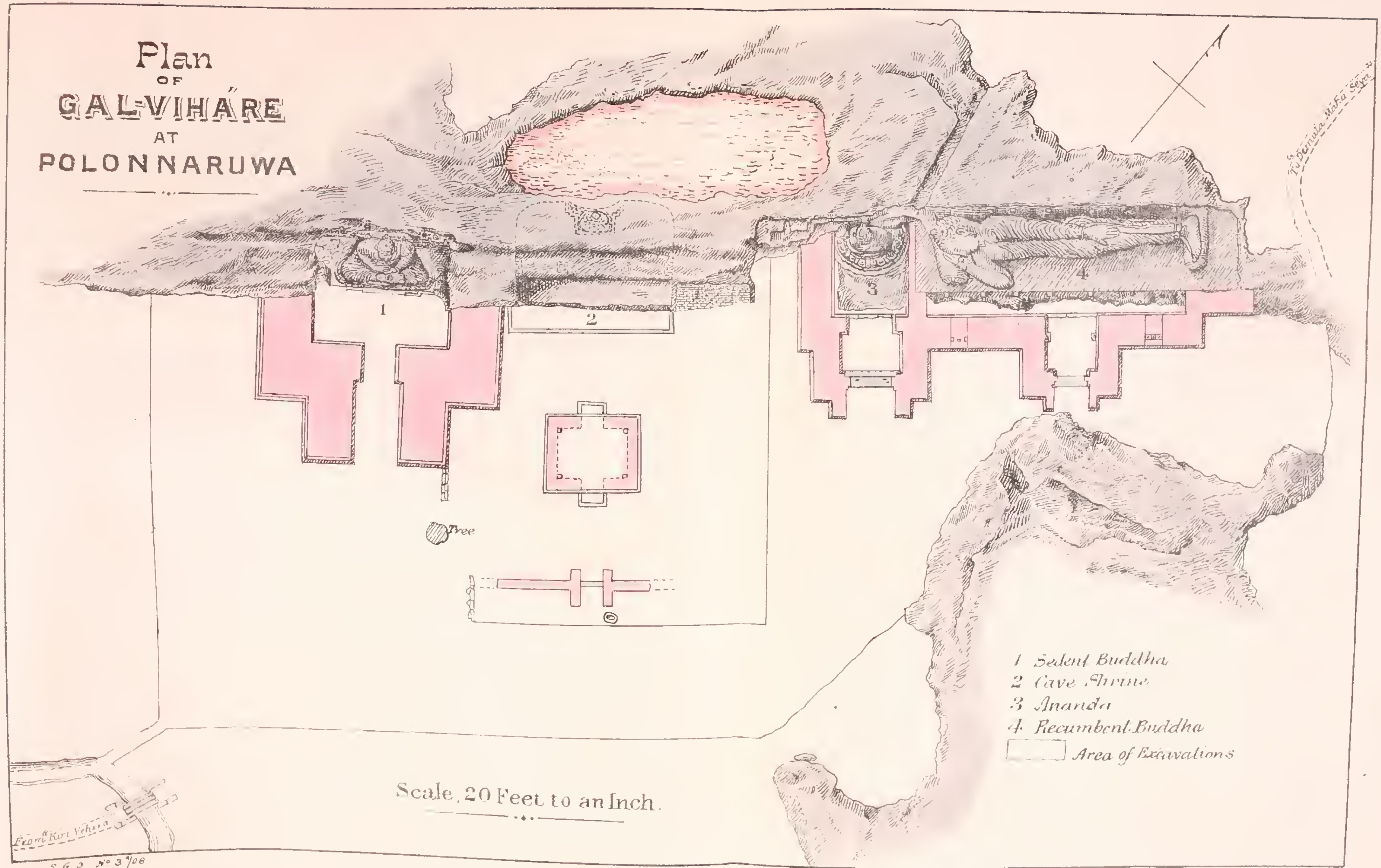
Archæological Survey photo.

VESSAGIRIYA.

Rock B : Caves at south end : E. view, 1901.

(Unexcavated.)

Survey Office half-tone block.



S.G.O. No 3a/08

D A L Perera del

Archæological Survey photo.

GAL VIHÁRÉ.
View from E., 1897.
(Unexcavated.)

Survey Office half-tone block.

Archæological Survey photo.

GAL VIHÁRÉ

View from S. E., 1907.

Survey Office half-tone block.

Archaeological Survey photo.

GAL VIHÁRÉ.
View from S., 1907.

Survey Office half-tone block

Archæological Survey photo.

GAL VIHÁRÉ.
Sedent Buddha, 1907.

Survey Office half-tone block

Archæological Survey photo.

GAL VIHÁRÉ,
Sedent Buddha in Cave Shrine, 1907.

Survey Office half-tone block.

Archæological Survey photo.

GAL VIHÁRE.
"Ananda," 1907.

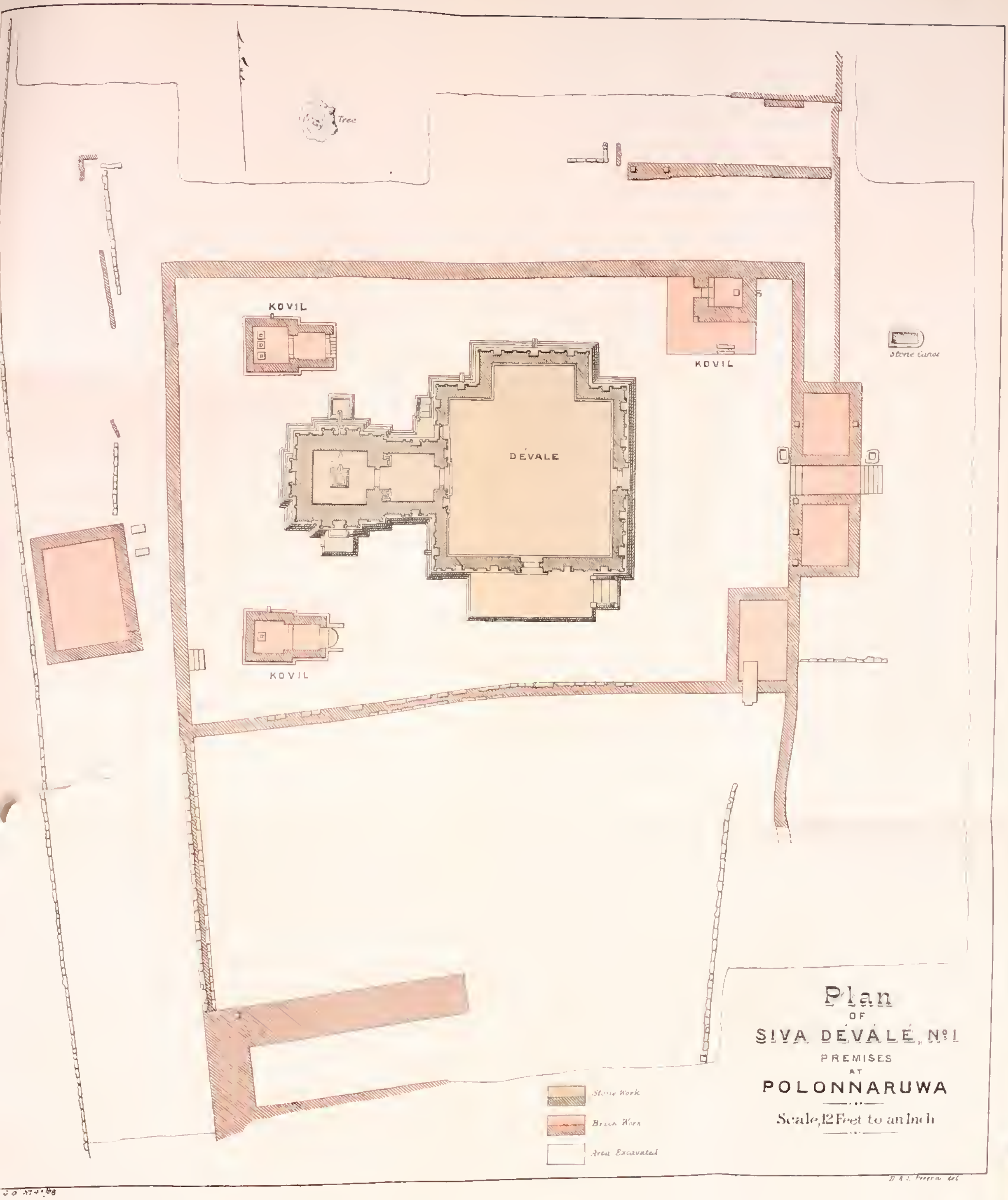
Survey Office half-tone block

Archæological Survey photo.

GAL VIHÁRÉ.

"Ánanda," and Recumbent Buddha, 1907.

Survey Office half-tone block.



Plan
of
SIVA DÉVÁLÉ, No. 1
PREMISES
AT
POLONNARUWA

Scale, 12 Feet to an Inch

Archæological Survey photo.

SIVA DÉVÁLÉ. NO. 1.
View from S. E., 1897.

Survey Office half-tone block

Archæological Survey photo.

SIVA DÉVÁLÉ, NO. 1.

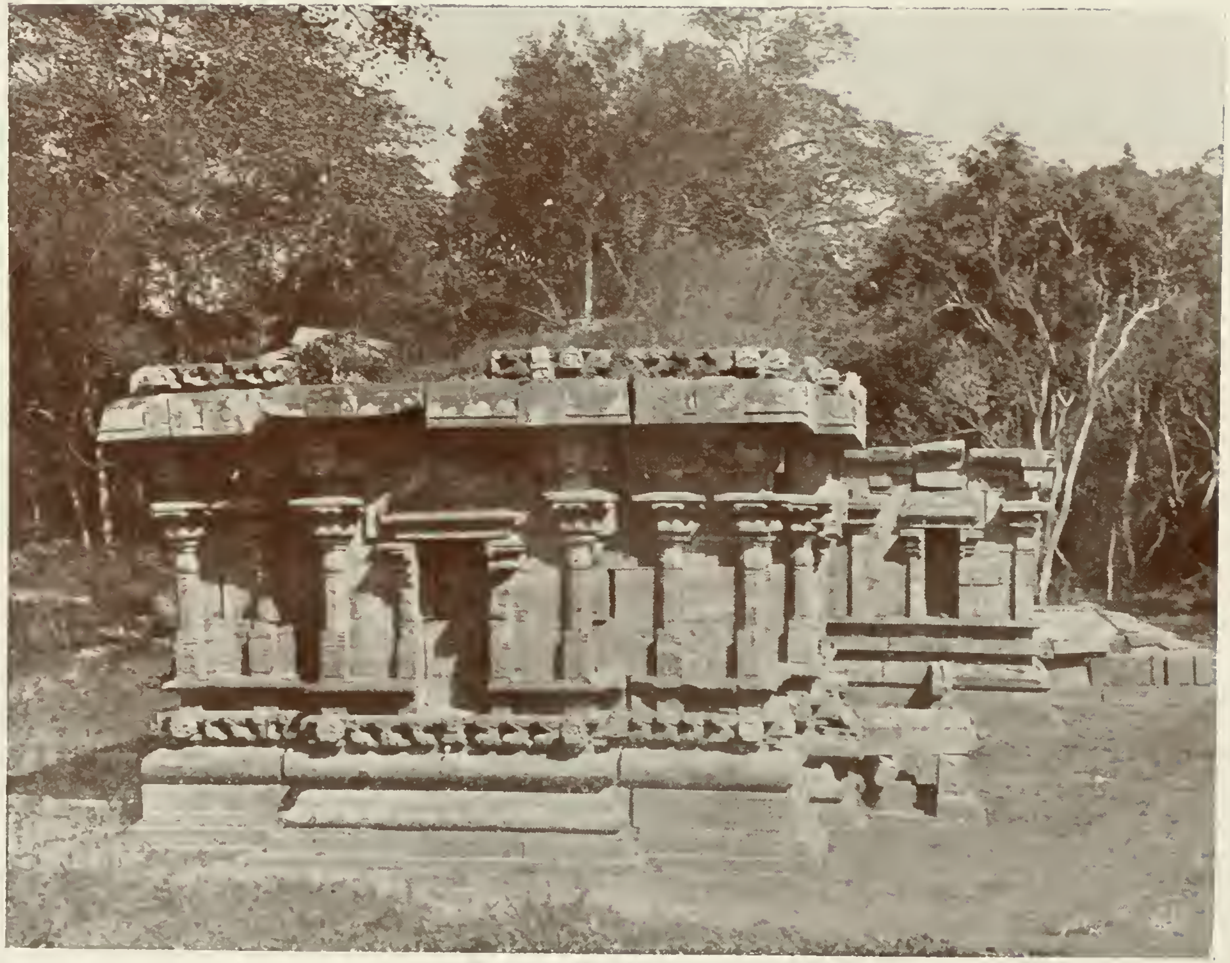
View from S. E., distant, 1907.

Survey Office half-tone block.

Archæological Survey photo.

SIVA DÉVÁLÉ, NO. 1.
View from S. E., close, 1907.

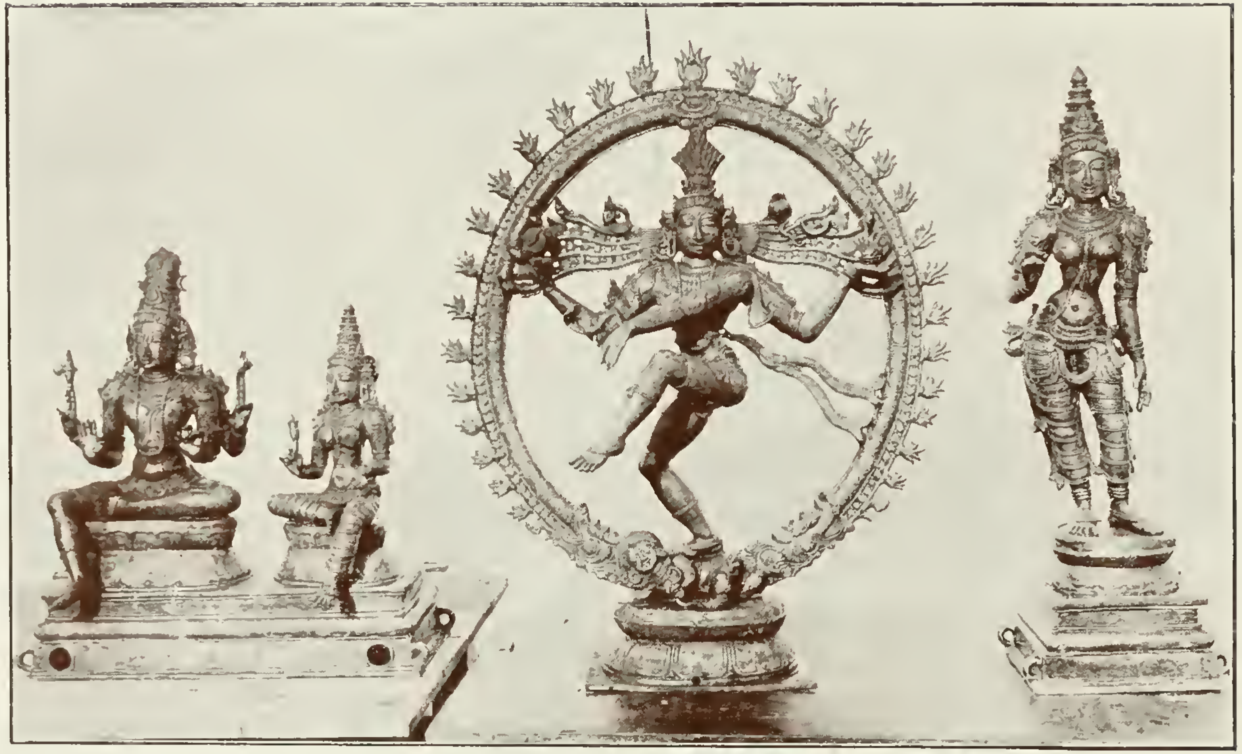
Survey Office half-tone block.



Archæological Survey photo.

SIVA DÉVÁLÉ, NO. 1.
View from W., 1907.

Survey Office half-tone block.



Archæological Survey photo.

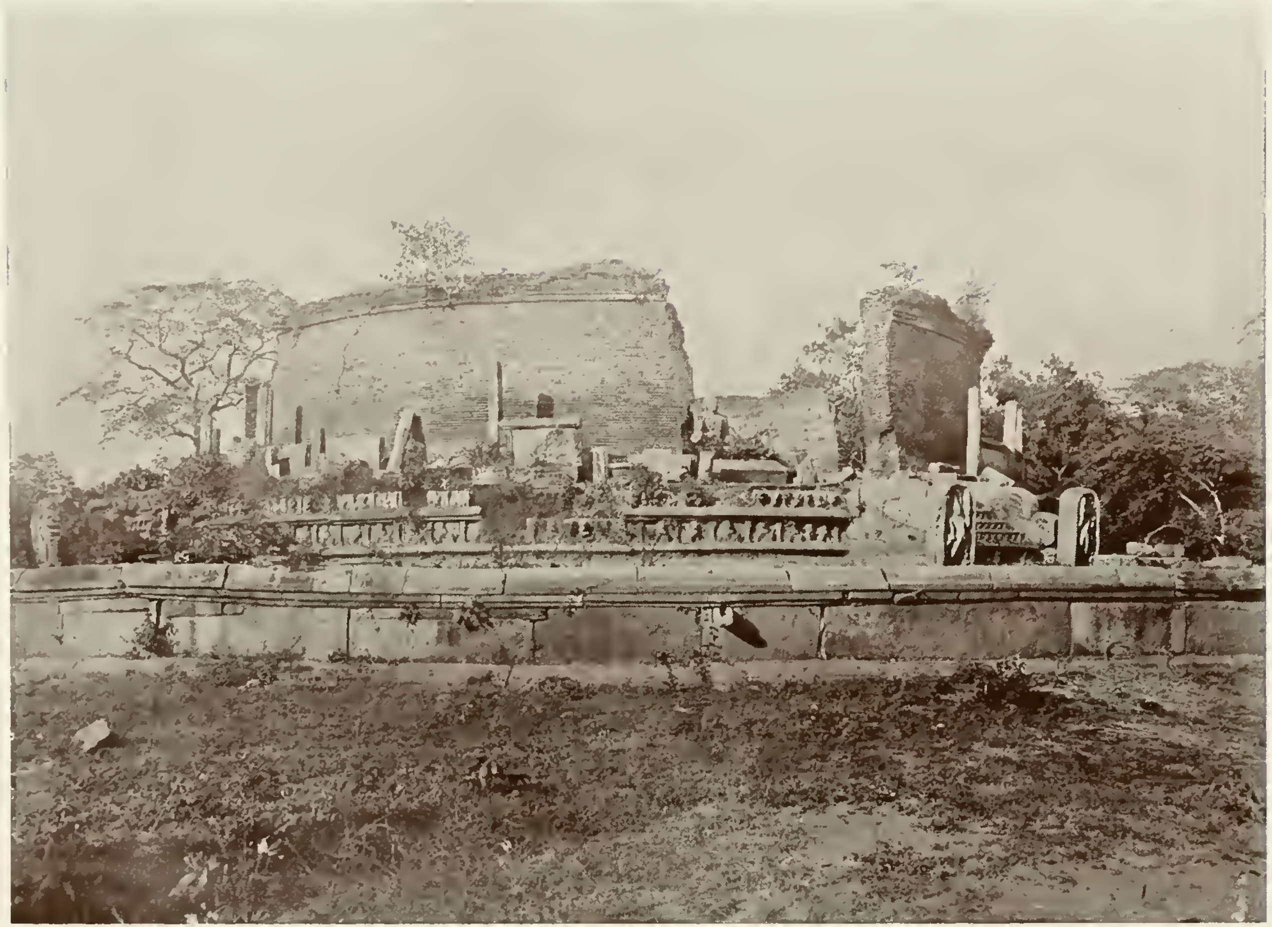
SIVA DÉVÁLÉ, NO. 1.
Bronzes, 1907.

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.
S. W. quadrant, 1897.
(Unexcavated.)

Survey Office half-tone block.



Archæological Survey photo.

WAṬA-DÁ-GÉ.
S. W. quadrant, 1903.
(Unrestored.)

Survey Office half-tone block.

Archæological Survey photo

WAṬA-DÁ GÉ.
S. W. quadrant, 1907.
(Restored.)

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.
South Stairs, 1907
(Under restoration.)

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.
South Stairs, 1907.
(Restored.)

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.

View from "Thúpáráma," S. W., 1907.

(Restored.)

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.
View from W., 1907.

Survey Office half-tone block.

Archæological Survey photo.

WAṬA-DÁ-GÉ.

Slab Wall and Columns, W., 1907.

Survey Office half-tone block.

Archæological Survey photo.

" THÚPÁRÁMA " VIHÁRÉ.
Shrine: back wall, rebuilt.

Survey Office half tone block.

Archæological Survey photo.

" THÚPÁRÁMÁ " VIHÁRÉ.

North wall, East end.

Survey Office half-tone block.

Archæological Survey photo.

" THÚPÁRÁMA " VIHÁRÉ.
North wall, West end.

Survey Office half-tone block.

DS
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1907

Ceylon. Archaeological Dept.
Report on the archaeological
survey of Ceylon

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